

No.9

METAL FORCES

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JACK STARR

SIN

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LIZZY
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JACK STARR Pic Bruce Dworkin

Gram Video

RAIL



ON THE RIGHT TRACK

Over the past few years we've seen many new and exciting bands come out of Los Angeles and New York. But at this moment in time I am putting my money on the North-West States. We've already had releases from QUEENSRYCHE, the mighty T.K.O., Q5's masterpiece and a fine debut EP on EMI America from RAIL.

RAIL don't regard themselves as Heavy/Metal/Rock, just plain and simple "high energy rock'n'roll" which I can't agree with more, and no, they haven't wimped out Mr. Reynolds, just got more classier.

The four members of RAIL - Terry Young (bass and vocals), Rick Knott (lead guitar), Andrew Baldwin (lead guitar and synthesizers) and Kelly Noble (drums) - all met while attending Interlake High School in Belle Vue, Washington in 1973. They had to get popular the hard way by playing bars, doing cover versions and slipping their original material in between songs.

As the name spread around, so did their work schedule. By 1980 they had started supporting such acts as VAN HALEN, HEART and TED NUGENT amongst many others. In 1981 they released their debut album, "Arrival" on their own label Dynasty, produced by Mike Fisher - best known for his production on HEART's early LP's.

From the taped intro on "Hello" to the closing of "Seasons Of Change" this album just reeks of class. The production leaves a little to be desired, but it was still one of the best independant releases of

1981. Which incidentally sold well over 30,000 copies, not only in the USA, but also Germany, Sweden and Holland.

In January 1982, they were voted best local band for the second time, winning Seattle's KZOK Puget Sound Music award. They then recorded a video of "Hello" which they gave to MTV for regular rotation, but instead it found its way onto MTV Premiere Basement Tapes Contest. It got through the qualifying round and then sweeping the other five finalists aside went on to win the national competition last September. RAIL received 38,000 out of 107,000 telephone votes, now that's some feat for a relatively unknown band.

The grand prize? A record contract with EMI America and two new videos for MTV. "I was very excited" remembers Young, "It was just like an election, but we were all confident".

RAIL then went into Image Recording Studio's in Los Angeles with producer Pat Glasser, who did a fine job on NIGHTRANGER's debut LP.

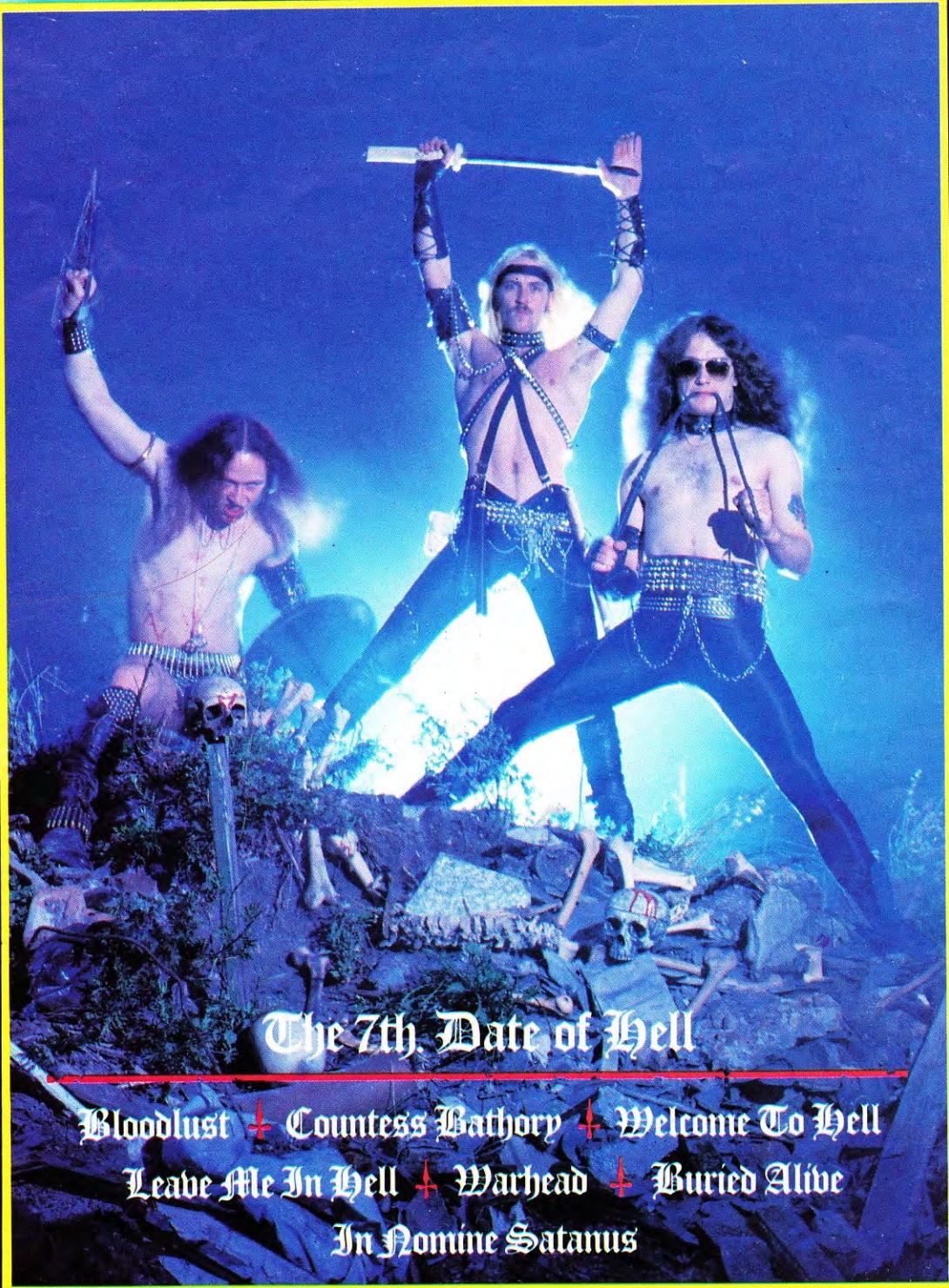
They emerged from Image with "Rail" a four-track EP., their debut for EMI America. (see review in issue 6). "Rail was unleashed onto the public in late July, and all four members are excited about going on the road again in support of the new EP. I for one hope RAIL head over to these shores and start knocking us dead with their brand of high energy, no frills, rock'n'roll.

DAVE SHAW

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STONE FURY

Pic Wayne Youngman



BURNING LIKE STARS

Sit up and pay attention now, 'cos this is important! I'm gonna tell you all about STONEFURY - one of the classiest hard rock acts to emerge from Los Angeles in many, many months.

STONEFURY: Lenny Wolf (guitar and vocals), Bruce Gowdy (lead guitar), Jodie Cortez (drums) and Rick Wilson (bass) were formed less than a year ago by manager Marty Wolff and have just produced an absolute killer disc in "Burns Like A Star", the debut LP for MCA Records.

The band recently visited English shores to shoot a video for their first single "Break Down The Wall". It was during this filming that I spoke to Lenny Wolf in what was the very first interview STONEFURY had ever done. (Another METAL FORCES first - take note rival publications!)

So anyway, Lenny, how did a German vocalist get involved with three LA musicians?

"Well, I first got to know our manager through my last guitarist when I was playing in Hamburg with a group called FUNHOUSE. We did some demos which we flew to Marty in America which he took to Elektra Records. Everyone was very excited and the whole situation looked very good, but it was too expensive for us to fly four Germans to America, so nothing came of it. Anyway I quit FUNHOUSE and a week later Marty called me. He believed very much in my voice and he brought me to LA and introduced me to Bruce Gowdy, a guitarist he knew. Bruce and I composed two demos "Life

Is Too Lonely" and "Tease" (both on the album incidentally) and then I flew back to Germany, not really knowing what was going to happen."

"Three weeks later Marty called me back to America 'cos five major record companies were going totally crazy over us - Atlantic, Capitol, Chrysalis, Warner Bros., and MCA. Finally we made the record deal with MCA on 4th May and I don't want to sound egotistic but we got the biggest newcomer deal in LA for years.

Anyway, four weeks later Bruce and I had composed the whole record. Everything was very fortunate, maybe it's destiny that we came together."

How did the other two members of the band get involved? "Bruce had known the drummer Jodie Cortez for a long time and Rick Wilson had just heard about the project and was curious. He was the last to join."

Everything seemed to happen very fast. Was this intentional?

"Yeah, Marty and I made a lot of pressure to get a very fast move on it. The whole record deal usually takes 2-3 months to get ready, but we did it in just six weeks. We just kept pushing our lawyers all the time. We almost ran into the studio to make the record and now we're making a lot of pressure so that the video can come out with the release of the record. Until now everything has been incredible. We're just waiting for something to go wrong!"

So, with everything

coming together so fast, have STONEFURY found time for any gigs?

"No, that's a very crazy situation. Bruce and I got an incredible deal with an incomplete band and just two demos. I always believed that one day I would get a tiny chance to make a little album, but the whole situation has worked so well. Bruce has this LA sunshine power and I brought over from Germany the dirty heavy metal sound which you get automatic if you live in a country that is always grey and rainy. We both have the same influences and we are now very very happy 'cos what we want is the same and how we feel is the same. It's just great, but it all happened so fast that we haven't had the time to play 'live' yet. I want to go on tour as soon as possible though, I love playing to an audience."

Well, by the time you read this some areas of the US will have been lucky enough to witness STONEFURY 'live'. However, we in Britain will have to wait for that privilege until the LP is released over here in early spring. Come that glorious day though, I'll be there - MAKE DAMN SURE YOU ARE!!

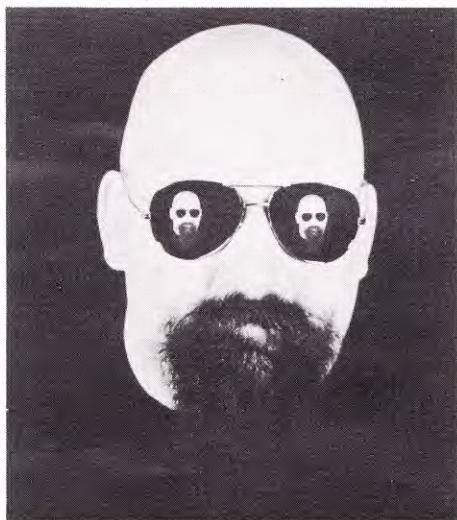
SIMON PALLETT

FOOTNOTE: Since our interview Jody Cortez has left STONE FURY although reports that he has been replaced by ex-LITA FORD skinsman Randy Castillo have not been confirmed.

NEWSNEWSNEWSNEWSNEWSNEWS

• Guitarist Pete Collins has rejoined PRETTY MAIDS following the departure of Rick Hanson due to musical differences. The Danes are due to support DEEP PURPLE throughout Europe later this year.

PRETTY MAIDS also have a new management address: ET Concerts APS, Vestergade 2, 1456 Copenhagen K, DENMARK. Tel: Daytime (01)120700. Evening (01)316938. The PRETTY MAIDS fan club and merchandising address remains the same - 17 Livingstone Link, Chells, Stevenage, Herts., SG2 0EP, ENGLAND.



• Mausoleum Records have signed John McCoy (above) and release his new album entitled "Think Hard" in March. Recorded at Rockfield Studios, Monmouth the album contains eight tracks - "Freemind", "The Demon Rose", "Loving Lies", "Hell To Play", "Heads Will Roll", "Ride The Night", "Fear Of The Morning" and "Jerusalem". As well as McCoy on bass the album also features Paul Samson (guitar), Ron Rebel (drums), T/Bone (vocals) and Colin Towns (keyboards).

• East London rockers - CHARIOT have had their debut album "The Warrior" remixed and released in France for the first time, on the recently launched Axe Killer label. Meanwhile, Shades Records, who released the original album, release a new CHARIOT 12" single entitled "All Alone Again". The 'B' side will feature two re-mixed cuts from the album - "Run With The Pack" and "Warriors".

• Bochum blitzkrieg boyz STEELER will shortly be recording their second album for Earthshaker/Mausoleum produced once more by Axel Thubauville. With the possible title of "Rulin' The Earth" the nine track LP (including cuts titled "Maniac", "Rulin' The Earth", "Run With The Pack", "Turning Wheels", "Power Of The Evil", "Let The Blood Run Red" and an instrumental called "S.F.M.1") the album is due in April and will either be recorded at Horus Sound in Hannover or Dierks Studios. Due to the early release of the LP the Live EP has been shelved. (See MF6 News).

• Two new German albums get released by the Wishbone label. German acts AVENGER (no relation to the Neat signed British band obviously) with "Prayers Of Steel" and STORMWIND with "Taken By Storm" should be available now, both of which use the Direct Metal Mastering technique being used in Germany now.

• Texas' first independant HM label, the Houston based VITAL FORCES, release their debut offering early this summer, in the shape of a Texas compilation album featuring WATCHTOWER, WYZARD and six other acts.

• Frank Dominio, the famed ex-ANGEL vocalist, has formed a new band called TERRISS. The band have just completed work on a demo and are hoping to secure a record deal soon.

• Canadian band JADE, have signed a worldwide recording and video deal with the Dutch label, Roadrunner Records.

• New Yorkers HELLION are currently completing work on their second album "Blood Letter", produced by no other than ex-KISS guitarist Ace Frehley along with Eddie Solon and HELLION vocalist Chris Cade. The album will be available on Stampede Records and should include two live tracks recorded during a tour of Canada last year. Frehley's COMET drummer Anton Fig guests on drums as a fill-in for Jacob Pope who was ill at the time of recording.

• SHADES - arguably the world's finest Heavy Rock/Metal record store - have moved into bigger and better premises within a headbangs distance of the old stores location (i.e. next-door!). The shops new address is: SHADES, The Basement, 9/12 St. Annes Court (off Wardour St), London, W.1. ENGLAND. Tel: 01-434 1363

• BRAT, the Florida group featured in Demo-lition(MF5) have a new contact address. Write to: BRAT, P.O.Box 5192, Clearwater, Florida 33518-5192, USA.

• OVERKILL have just released their debut EP on the Azra/Metalstorm label distributed by Important. The tracks are "Rotten To The Core", "Fatal If Swallowed", "The Answer" and "Overkill".

• Chicago's TROUBLE release their second album "The Skull" on Roadrunner Records in Europe during February.

• Niki Buzz has a new M-80 line-up. The vocalist/guitarist has recruited bass player Chris Aylmer (ex-SAMSON) and drummer Ian Roberts. The band's new album "Maniacs Revenge" will be released worldwide by Roadrunner Records in March.

• CROSSFIRE release their new album, "Second Attack" in February. The band also have a new fan club address: CROSSFIRE F.C., St. Lievenslaan 42, 9550 Herzele, BELGIUM.



• ANTHRAX have found a new vocalist - Joey Belladonna (pictured above) from Canada who replaces the recently sacked Matt Fallon.

NEWSNEWSNEWSNEWSNEWSNEWS

EDITORIAL

Welcome to MF No. 9 and a belated Happy New Year to everybody.

So what beholds us metal disciples in 1985? Will Thrash Metal overcome its "Poor-man's Metal" tag and be accepted by mainstream metallists and critics alike? Or will the sickly over-hyped "Poser Metal" continue to rule in terms of both popularity and media coverage?

Well whatever happens, one thing's for sure. The Underground Metal Scene will still play an important part in exposing its usual high quota of new talent. METALLICA, SAVATAGE, RAVEN and PRETTY MAIDS were the success stories of '84, all being signed to major labels, and I'm sure everybody's got their own ideas on tips for stardom this coming year. But what of the promotional sources?

One look at our "Penbangers" section is an indication that the tape trading craze is currently reaching epidemic proportions and metal fanzines too are leaping out of nowhere in all corners of the globe. A great sign. But let's not forget radio. The airwaves have always been an important source of exposure for bands of any status and in the underground sense it's good to find metal radio shows all over America and Europe giving airplay to young, up and coming bands via demos and self-financed vinyl releases.

In coming issues of METAL FORCES we will be giving space to radio stations (as we have been doing with fanzines), who are promoting underground metal. So D.J.'s, if you want a free plug in MF then send us details of your show - wavelength, broadcasting area etc. Details must be received on official radio station letter-headed paper and your programme must feature a large proportion of demo tapes as well as the more conventional vinyl material. Also if possible please send a tape of your show, although this is not essential.

Thanks to everyone who voted in our second annual readers poll. The votes are now being compiled and results will be printed in our next issue. So till then - cheers!

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PLAYLISTS

BERNARD DOE

1. Lesson In Violence-EXODUS(Torrid/MFN LP)
2. Tales Of Terror - HALLOWS EVE (US Demo)
3. Metal Church - METAL CHURCH(Ground Zero LP)
4. Pleading For Mercy - HAVE MERCY (US Demo)
5. Thunderstruck - WHIPLASH (US DEMO)

DAVE CONSTABLE

1. Metal Inquisition-PILEDRIVER (Cobra Records)
2. Lesson In Violence-EXODUS(Torrid/MFN LP)
3. Bathory - BATHORY (Black Mark Label LP)
4. LOUDNESS new LP
5. White Sister - WHITE SISTER (EMI America LP)

DAVE REYNOLDS

1. Metal Church-METAL CHURCH(Ground Zero LP)
2. Demo No. 2 - CITIES
3. As A Matter Of Fact-FACT(Mausoleum LP)
4. "Witch Hunt" -PILEDRIVER (From The LP "Metal Inquisition" on Cobra Rec.)
5. Prepared To Die - VYPER (Greenworld LP)

KELV HELLRAZER

1. POISON (US Demo)
2. Fierce Heart - FIERCE HEART(Mirage LP)
3. The Hex Is On - WITCH (OTT LP)
4. Red Hot And Heavy - PRETTY MAIDS(CBS LP)
5. Shire - SHIRE (Enigma Mini-LP)

STEVE HAMMONDS

1. MEGADETH (US Demo)
2. EXODUS (US Demo)
3. Steel The Light - Q5 (Albatross LP)
4. Visitor - VISITOR
5. ABATTOIR (US Demo)

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ANGER IS MY MIDDLE NAME

JACK STARR's angry and he tells DAVE REYNOLDS why!

After reading our RODS interview in MF 7, Jack Starr is not a happy man. "Carl Canedy said a lot of untrue things about me" says the man "What Carl said in that interview made me out to be very unprofessional."

What we're talking about are the events surrounding Jack's appearance at the "Breaking Sound" festival in Paris late last Summer. "Carl said we had very little time in rehearsing together which is true but I had no choice in showing up late, I was in a foreign city with no means of transportation with the promoter keeping on taking me to do press interviews and stuff. I kept telling him I needed to rehearse. I wanted to rehearse - as for the claim that I cracked-up, that claim annoys the piss out of me! The truth is my amp ceased to work, it fuckin' blew up! One of the roadies from TOKYO BLADE changed the amp but he put me into a bass head and you don't put a lead guitar into a bass head! It was the worst amp I have ever played with. I didn't realise what had happened at first - I kept on wondering what was going on. The sound was horrendous but I made the most of it and I did a guitar solo which was well received by the crowd who applauded for about 10 minutes after our 30 minute slot. The only reason we didn't come back on to do an encore was because we didn't have enough songs because we had such a short rehearsal. But that "Jack Starr cracked-up" business makes me angry, it made me out to be just some young kid. I've been playing professionally nearly all my life and I'm no young kid, I'm 31 - which is about Carl's age too and I love playing in front of people. I'm definately not afraid of playing live - nobody else could do live guitar solo's broadcast over the radio either. I do that. I am very confident about my guitar playing and I enjoy my guitar playing.

"If Carl had any complaints why did he ask me to play on the "Thrasher" project playing lead on "Burning At The Speed Of Light"? Why did he tell me at the time that I was, quote "The best guitar player he's ever seen" unquote?!"

"I admit it was a bad show because of the technical problems but the kids liked it in fact I really wanted to do another show to erase the memory so I said to Carl why don't we call up the Marquee club in London and arrange to do a gig there but Carl didn't feel up to it and that pissed me off. The irony of that Paris show was that 3 minutes before we went on I was warming up and the sound I got from my guitar was incredible - I could feel the electricity going through my guitar and I said to a roadie "We're gonna really kill tonight" or something. 30 seconds after we went on the head blew up. I felt bad because it was the first time I had played in Europe and a lot of French kids wanted to see me and I wanted to give 'em a good show. I think I'm gonna get a button done that says "I don't crack up and I'm not crazy"!!!"

So you still wanna show everybody your real potential then Jack? - I thought your "Out Of The Darkness" album pretty much proved your talent... "Oh yeah I definately want to erase the memory of that show by

playing in Europe again and I'll definately be coming to the UK. I don't care if I have to play small clubs 'cos if you're good, and I know I'm good, you don't play 'em very long. I get tons of letters from kids who've been VIRGIN STEELE fans from the beginning and have followed my career, particularly from the UK and I know they want to see me live. I don't just wanna be a cult metal hero y'know."

I would at this point like to say that Jack Starr is no big-head. What he said during our talk doesn't actually translate too well in print (neither did Carl Canedy's comments either, having been present at that interview). Jack Starr is very confident of his ability and has faith in his guitar playing. He's also a very sincere person and wouldn't dream of slagging anyone without good reason. What can we expect in the way of new material though?

"Well the "Out Of The Darkness" album has sold around 60,000 now. In the States I'm signed to Passport which is pretty much a major label and they've been doing a great job, as have Music For Nations in Europe. I have a new band together now. My drummer is Joe Hasslevander - he's coming out with an album of his own soon - and the bassist is Ned Meloni who is just incredible. We're holding auditions for a singer and all that need's to be done as regards a new record is to put the vocals on because the music is already in the can. The album should be out in about two months time. Even though that Paris show was fraught with technical problems I've had lots of offers from European promoters so, as I say, Jack Starr will definately be back."

Although "Out Of The Darkness" is a bloody powerful LP there was one piece of self-indulgent rubbish in the instrumental "Odile". "Yeah, that was very self-indulgent but I needed to get that out of my



JACK STARR with son Julien

system. Now I can get to the serious business of cranking metal. I've had incredible reviews for that album so I don't think I have to prove myself with anymore ballad-instrumental like that. The track "Chains Of Love" has a funny story behind it because I wrote it when I was with VIRGIN STEELE but the attitude that prevailed in that band was too arty and progressive for my liking which led to my departure. They said, "Let's not be like METALLICA. They can't play" but I think METALLICA are great - nothing whatsoever is wrong with that kind of energy. So when I wrote that song I made a note saying something like "To be played like METALLICA". I was always pushing for more aggression in VIRGIN STEELE and I can tell you that you'll never hear me playing in a band with keyboards again because I hate keyboards with a total passion!!"

So you don't appreciate the talents of one Greg Giuffria then?! "I thought ANGEL sucked! They were just so bloody pretentious and I hated Frank Dimino's voice. David De Feis, the singer in VIRGIN STEELE sought to emulate Frank, they were his favourite band. I much prefer DIO to ANGEL."

That's not surprising because I thought "False Messiah" on your album sounded a great deal like DIO era RAINBOW. "Yeah, I grew up with bands like RAINBOW, LED ZEP, DEEP PURPLE, JEFF BECK and B.B.KING. I used to like RAINBOW until I met Ritchie Blackmore who has a certain kind of attitude when he meets people which I don't like. I think the new DEEP PURPLE album is a total waste of vinyl and Dee Snider must be laughing his head off at their new logo!! I prefer "Machine Head" out of all the PURPLE albums". (I suggested Jack take a listen to METAL CHURCH's version of

"Highway Star"!!!)

"Going back to Carl for a second, I can't understand why he can't make up his mind whether he wants to produce bands or still play in a band himself. I don't really see how the two can go together. The only person I'm interested in producing is a kid called Mike Mostert who has the same roots as Eddie Van Halen (Dutch/Indonesian). The kid can play amazing guitar - he's better than Yngwie by far. As for Eddie Van Halen I think the guy sucks and I have absolutely no respect for anyone who plays on a Michael Jackson album. I personally think he has screwed-up guitar playing and the creativity involved 'cos all these young kids want to sound like him and have these stupid stripey guitars. That sucks! It's bad for the progression of guitar playing."

So whom do you like? "Ulrich Roth, Michael Schenker, Yngwie Malmsteen, Bill Nelson of Be Bop Deluxe, Roger Waters of PINK FLOYD - he played with incredible emotion. Leslie West is one of the all-time great guitar players "Mountain Climbing" has some of the greatest guitar playing on record. Randy Rhoads was tremendous, he wiped the floor with Eddie Van Halen. You see I'm a musician and a fan. I'm not one of those people who think it ruins their playing if they hear other musicians. I go out to buy albums, go to shows, buy magazines like METAL FORCES and Kerrang! It's expensive but it's worth it."

"But as a parting shot all I can tell people is to buy my album and I'm gonna do everything within my power to come to the UK. Kids can expect a really intense show - not a W.A.S.P. type thing although they are good, no gimmicks but we're really gonna go for broke."

FANZINE CORNER

Anyone who wishes to publicize their HM magazine/fanzine in METAL FORCES should send a sample copy along with details of obtaining the publication (please keep it short!) to: METAL FORCES, 17 Livingstone Link Chells, Stevenage, Herts., SG2 0EP, ENGLAND. **IMPORTANT:** We cannot publicize magazines without first seeing a sample copy. This avoids printing letters from people with imaginary fanzines who are hoping to cash in on albums, demo tapes and other such freebies. So be warned!!!

THE SUBWAY No. 1 with Shadow, Mace, Legacy and more. No. 2 with Overlord, Koda Khan, Perennial, Sabbatar, Metalfest and more. No. 3 with Koda Khan, Rottweiller, The Dehumanizers, Lita Ford, Uncle Sam, Wild Dogs and more. No. 4 with W.A.S.P. Koda Khan, Queensryche, M. Fate, Lipstick, Best Of The Northwest, Motorhead, Metallica, Headbangers Ball and more. No. 5 out soon with TKO, Metal Church, W.A.S.P., Maiden, Sister and lots more. All issues available for \$1 in the US, \$1.50 outside of US. Subscriptions cost \$6 in US. \$9 outside of US for 6 issues. SUBWAY Productions, 2006 35th Ave W, Seattle, WA 98199, USA.

INSURGENCE, a new metal fanzine is out now. Issue one contains Motorhead, Battle-axe, Trance and Wild Dogs. Issue Two contains interviews with Savage Grace, Trouble, Zoetrope, Nasty Savage and Mesomorph. The cost per issue is only one dollar for issue one and \$1.50 for issue two because we expanded tremendously. We will gladly accept the equivalent or near to in any country's currency. Send payment to: INSURGENCE 121 South Walnut, Apt A, Morgantown, West Virginia, 26505, USA. Any bands interested in being featured or reviewed please contact us.

HEAVY METAL ONSLAUGHT Issue two includes interviews with Exciter, Laaz Rockit, Jag Panzer, Overkill, Nasty Savage and more. Also many articles on Abattoir, Thrust, Steel Assassin, Attacker and much, much, more. Send \$2.00 to: HEAVY METAL ONSLAUGHT C/O John Fetter, P.O. Box 898, San Carlos, CA 94070, USA.

METAL KO (32 pages A4). Canadian HM magazine printed in French. Issue No. 7 features Slayer, Voi Vod, M. Fate, Armored Saint, Hallows Eve, Y&T, Evil and much more. Send \$1.50 (£1.50 overseas) to: Metal KO, CP 237, Succ. Delormier, Montreal, Quebec, H2H 2N6, CANADA.

HEAVY METAL DEMONS (48 pages A4). Dutch HM magazine. Issue No. 10 out now, featuring Venom, Girlschool, W.A.S.P., T.Sister, Jaguar, S.A.D.P., F.Warning. Album, Demo, Bootleg, Video and Live reviews plus lots more. Send £1 or 2 US Dollars to: HEAVY METAL DEMONS, P.O. Box 45749, 2504 BC The Hague, HOLLAND. Bands please send your records and demos for review. We're also looking for serious contributors from all over the world.

MAYHEM. Issue No. 7 features Steel Assassin, Deuce, Steel Warriors, Mesomorph, Hirax, Teeze, Iron Angel and lots more. Send \$1.25 (US) or \$2.00 (Europe) to: MAYHEM 546 Bay Green Drive, Arnold, Maryland 21012, USA.

BATTLEFIELD, Germany's best and heaviest magazine, is still looking for new bands, releases from all over the world. Send info, b/w photos and tapes/records to BATTLEFIELD C/O Volker Rossel, Hockstenerstr 96, 46 Dortmund 30, WEST GERMANY. We've two issues out now: No. 1 features Loudness, Sodom, Terror, Abattoir, Crying Steel, Running Wild and more. No. 2 features Celtic Frost, Destruction, Evil, Megadeth, Possessed, Malice, Metal Church and many more. Prices are: \$2.00 (US) or £1.50 (UK) each copy.

A new Italian magazine WELCOME TO HELL, are lookin' for contributors all over the world. Bands and labels interested in advertising contact: Alberto Rossi, Via Tre Spiehe 6, L'Aquila 67100, ITALY.

METALLIC BEAST is the name of a new Danish heavy metal fanzine. Issue no. 1 has been printed and features Witch Cross, Artillery, Wasted, Maltese Falcon, Evil and Mercy. Copies are available at £1.00 from METALLIC BEAST c/o Peter Markham, Enghaven 25, Svogerslev, DK-4000, Roskilde, DENMARK.

BRAIN DAMAGE hardcore death fanzine! Issue no. 1 features Slayer, Possessed, Destruction, Mantas, Voi Vod, Omen, Celtic Frost, Enforcer, Fate, Hirax, Death Angel, Overkill, Dark Angel and more. Send \$1.25 (US) or \$2.00 (Europe) to: Vadim Rubin, BRAIN DAMAGE, 6110 E. Los Arcos St., Long Beach, CA 90815, USA.

S-DEATH - Italian Metal Fanzine! Issue no. 4, (40 pages, A4) features Steel Crown, Kick Axe, TSA, Vitriol, Elektrodrive, Exile, Astaroth, Black Deal, Vice and more. Send £1.50, \$3.00, 3000 Lire or 7DM to S-DEATH, CPA 717, 10024, Moncalieri (Torino), ITALY.

The Writers Top Twenty Albums Of '84

BERNARD DOE

1. Red Hot And Heavy - PRETTY MAIDS (CBS)
2. Ride The Lightning - METALLICA (Music For Nations)
3. Steel The Light - Q5 (Albatross Records)
4. Metal Church - METAL CHURCH (Ground Zero)
5. Shock Waves - KILLER (Mausoleum)
6. Burning Star - HELSTAR (Combat/Music For Nations)
7. Fistful Of Metal - ANTHRAX (Megaforce/Music For Nations)
8. Burning The Witches - WARLOCK (Mausoleum)
9. Violence And Force - EXCITER (Megaforce/Music For Nations)
10. Capture The Night - BRAINFEVER (Mausoleum)
11. Shout - S.A.D.O. (Noise)
12. Open The Attack - SNIPER (Electric Ladyland)
13. Don't Break The Oath - MERCYFUL FATE (Music For Nations)
14. Fit For Fight - WITCHCROSS (Vision Music)
15. Burn - BURN (Moonshine)
16. Gates Of Purgatory - RUNNING WILD (Noise)
17. Symphonies Of Steel - EXPLORER (HHH Records)
18. Vengeance Of Hell - LIVING DEATH (Mausoleum)
19. Bathory - BATHORY (Black Mark)
20. Tooth And Nail - DOKKEN (Elektra)

DAVE CONSTABLE

1. Ride The Lightning - METALLICA (Music For Nations)
2. White Sister - WHITE SISTER (EMI America)
3. Red Hot And Heavy - PRETTY MAIDS (CBS)
4. Metal Church - METAL CHURCH (Ground Zero)
5. The Warning - QUEENSRYCHE (EMI America)
6. In Your Face - TKO (Combat/Music For Nations)
7. Projects In The Jungle - PANTERA (Metal Magic)
8. Bathory - BATHORY (Black Mark)
9. Metal Inquisition - PILEDRIVER (Cobra Records)
10. Shock Waves - KILLER (Mausoleum)
11. March Of The Saint - ARMORED SAINT (Chrysalis)
12. Giuffria - GIUFFRIA (MCA)
13. W.A.S.P. - W.A.S.P. (Capitol)
14. Heavy Metal Breakdown - GRAVEDIGGER (Noise)
15. 1984 - VAN HALEN (Warner Brothers)
16. Vices - KICK AXE (Pasha)
17. Burning The Witches - WARLOCK (Mausoleum)
18. The Warrior - CHARIOT (Shades)
19. T.T. Quick - T.T. QUICK (Avalanche)
20. Burns Like A Star - STONE FURY (MCA)

STEVE HAMMONDS

1. In Your Face - TKO (Combat/Music For Nations)
2. White Sister - WHITE SISTER (EMI America)
3. Steel The Light - Q5 (Albatross Records)
4. The Warning - QUEENSRYCHE (EMI America)
5. Giuffria - GIUFFRIA (MCA)
6. Ride The Lightning - METALLICA (Music For Nations)
7. Hail To England - MANOWAR (Music For Nations)
8. Bon Jovi - BON JOVI (Mercury)
9. Out On Bail - LEGS DIAMOND (Target)
10. The Dungeons Are Calling - SAVATAGE (Combat)

DAVE REYNOLDS

1. White Sister - WHITE SISTER (EMI America)
2. In Your Face - TKO (Combat/Music For Nations)
3. Unlaced - BLACK LACE (Mausoleum)
4. Burning The Witches - WARLOCK (Mausoleum)
5. Metal Church - METAL CHURCH (Ground Zero)
6. Projects In The Jungle - PANTERA (Metal Magic)
7. Defenders Of The Faith - JUDAS PRIEST (CBS)
8. Don't Break The Oath - MERCYFUL FATE (Music For Nations)
9. The Yellow And Black Attack - STRYPER (Enigma)
10. Out Of The Cellar - RATT (Atlantic)
11. Stakk Attakk - WRATHCHILD (Heavy Metal Records)
12. Burns Like A Star - STONE FURY (MCA)
13. All Hail To Thee - ZNOWHITE (Enigma)
14. Red Hot And Heavy - PRETTY MAIDS (CBS)
15. Giuffria - GIUFFRIA (MCA)
16. Blood Sports - AVENGER (Neat Records)
17. Night Of The Blade - TOKYO BLADE (Powerstation)
18. Boys Will Be Boys - BLACK ROSE (Bullet)
19. Icon - ICON (Capitol)
20. The Hex Is On - WITCH (OTT Records)

KELV HELLRAZER

1. Stakk Attakk - WRATHCHILD (Heavy Metal Records)
2. Out On Bail - LEGS DIAMOND (Target)
3. White Sister - WHITE SISTER (Emi America)
4. Beat Of Metal Motion - VOW WOW (Roadrunner)
5. Giuffria - GIUFFRIA (MCA)
6. Alter Ego - SHARKS (Azra)
7. This Time - JAGUAR (Roadrunner)
8. Isolation - TOTO (CBS)
9. Photogenic - RPM (Warner Brothers)
10. The Big H - HELLANBACH (Neat Records)
11. Channel - CHANNEL (Epic)
12. The Hex Is On - WITCH (OTT Records)
13. Saint - SAINT (Sound Image)
14. Brooklyn Brats - BROOKLYN BRATS (Azra)
15. Burns Like A Star - STONE FURY (MCA)
16. The Yellow And Black Attack - STRYPER (Enigma)
17. Heart Of The Storm - BERNIE MARSDEN'S ALASKA (Music For Nations)
18. The Bride Wore Red - PET HATE (Heavy Metal Records)
19. Hot Tonight - HUSH (Big Cheese)
20. Runaway - DAKOTA (MCA)

11. Show No Mercy - SLAYER (Metal Blade Records)
12. Great White - GREAT WHITE (EMI America)
13. Red Hot And Heavy - PRETTY MAIDS (CBS)
14. Touch The Night - MARSEILLES (Ultra Noise)
15. Lay Down The Law - KEEL (Shrapnel)
16. Court In The Act - SATAN (Neat Records)
17. Out Of The Darkness - JACK STARR (Passport/Music For Nations)
18. Trouble - TROUBLE (Metal Blade Records)
19. Out Of The Cellar - RATT (Atlantic)
20. Condition Critical - QUIET RIOT (Epic)

NASTY SAVAGE

Pic David Smith



A DAY IN THE LIFE OF NASTY RONNIE

To get a true understanding of what NASTY SAVAGE is all about it's important to know a little bit about their lead singer, the exotic, erotic Nasty Ronnie. Let's follow him through a normal day:-

8.00am - Alarm goes off. With a neat overhead fling, Ronnie sends the clock flying thru the bedroom window. Realizing it's too early he goes back to sleep.

10.30am - This time being woken up by the next-door neighbour's lawn mower, Ronnie now has an easy toss thru the already broken window. Unable to find anything to throw, he decides to get up.

10.45am - While waiting for the water to warm up in the shower, Ronnie walks over to his 'Turntable Of Death' and flips on the new METALLICA LP. Sounds too slow. In a moment of brilliance, he turns it up to 45 rpm. Happily he walks into the shower and decides to write a song that sounds like "Fight Fire With Fire" on speed.

11.30am - Cleaned up, Ronnie sits down to a breakfast of cold pizza and seagrams while he watches 'Batman' on TV. Batman always goes down better with Bourbon!

1.00pm - Time to take to the streets of Brandon, Fl., on his 'Motorcycle Of Death'. On the streets of downtown Brandon, he comes across an

unsuspecting poser wearing a RATT T-shirt. The poser sets the 400 metre sprint record as Ronnie chases him down the sidewalk on his bike.

1.30pm - Ronnie's bored in Brandon, so he jumps on his bike and takes H.Way 60 into Tampa. Mothers in Brandon breathe easy once again.

2.00pm - Ronnie pulls his bike into a Tampa shopping mall. It's a busy day at the mall, but large crowds never seem to be a problem for Ronnie. Like the Red Sea they just seem to move out of the way for him. Ronnie happens upon a mall record store. Fifty feet away he can hear the silly sounds of JOURNEY spewing from the store speakers. Two minutes later he has the problem solved. Electrical power was restored to the mall the next day.

4.00pm - Bored with the events transpiring in Tampa, Ronnie heads back to Brandon and sees the rest of NASTY SAVAGE. (Guitarists Dave Austin and Ben Meyer, bassist Fred Dregischan and drummer Curtis Beeson). They are in front of Brandon High School looking for young girls for the NASTY SAVAGE 'Dungeon Of Pleasure'. After eyeing over the new recruits, Ronnie gives a thumbs up to the boys in the band for their choices and rides off.

5.00pm - Home in time for a quick "Dinner of Death" of Cold Pizza and Seagrams while he watches 'World Federation Professional Wrestling' on TV. A good wrestling match always goes down better with Bourbon!

7.30pm - After a pre-show meal, it's down to Ruby's Pub in Tampa for another evening of shock, doom, horror, destruction and total decadence. In other words, NASTY SAVAGE live!

This whole day is an exaggeration of course, but it's not too far off from reality. Let's say it's a characterization, because a characterization is based on reality but is larger than life. And that is exactly what Nasty Ronnie is - larger than life!

For those of you who may have been in Guyana in 1984, Nasty Ronnie is Ronnie Galetti, the ever-moving force of NASTY SAVAGE. NASTY SAVAGE is the ultimate underground heavy metal band in America. They got to that plateau on the strength of their live shows and their 4-song demo "The Savage Wage Of Mayhem". This Florida band's demo was so strong that it earned them jam-packed shows in Texas (1200 miles away) in the summer of '84. The demo wasn't even readily accessible - the only way the Texas fans could hear it was to special order it or hear

it on the metals shows on radio. And believe me, NASTY SAVAGE is a staple on metal radio in Texas.

In the near future they should be more familiar with everyone, everywhere due to some vinyl releases. NASTY SAVAGE's first vinyl appearance is on the Iron Tyrants compilation LP where the cut "Unchained Angel" can be found. Shortly after that, Metal Blade Records contacted NASTY SAVAGE and got them a spot on "Metal Massacre VI" where the song "XXX" will appear. Just recently they signed with Metal Blade and their first LP will be released in the spring.

The main reason behind the success of NASTY SAVAGE is Nasty Ronnie Galetti. I truly believe they could not have reached the point that they are at, as quickly as they have without him. Don't get me wrong, Dave, Fred, Ben and Curtis are fine musicians. (Listen to Fred Dregischan's bass work on "XXX" and you'll see what I mean). But the dominating focal point on stage is vocalist, Nasty Ronnie. What makes him different from most front men is that he is an entertainer rather

than a front man.

By no means is the Tampa Bay area a hot bed for metal. But the general conclusion of the band is that even with the lack of media support, they are content to remain there and work around the problems.

So, NASTY SAVAGE has the chore of promoting themselves. "The Savage Wage Of Mayhem" demo can be found in several stores in the area. Ronnie has also had the opportunity to do some modelling of leather and studs on TV. "I did a commercial for a store that sells leather and spikes", says Ronnie. "It was shown locally on MTV and has been running for more than 6 months. I did modelling of leather with some girls and at the end of the spot I had a few lines like "Take it from me Nasty Ronnie and get your studs and leather at Shalamar". Fred and I also did some modelling for another leather show that uses pictures of us for the stores booklet."

A unique opportunity for the band to say the least. But recently the band has found some new fans that are going to be spreading the

sound of the band to a completely new audience. "I've just met some professional wrestlers that are into NASTY SAVAGE and want to do a video for their wrestling programme." Ronnie told me. "They want to use our music on their tape. There's a possibility of them going nationwide with it."

Professional wrestlers and leather clad women. What a life NASTY SAVAGE leads! But of course, there are two sides to everybody. During their Texas tour while in Houston, NASTY SAVAGE stayed with the lead guitarist of the Houston band, KRIMSON KROSS. Rumours are that NASTY SAVAGE were some of the nicest, most polite people you would ever want to meet. (Sorry to ruin your image guys!)

So there you have it. A day in the life of NASTY SAVAGE. Hope you have enjoyed it. Stay tuned to METAL FORCES for our next "A Day In The Life" series. We'll take a look at a day in the life of VOI VOD and answer that all debatable question, "Do they really sing in English?"

MIKE VERGANE

Is this a mirage, or am I seeing things?



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DEMO-LITION

ZILLION

Hailing from Buffalo, New York comes ZILLION, a four-piece powerhouse who I'm putting my money on to cause an impact on the metal scene during '85.

The band have been doing the rounds on the New York club scene playing PRIEST, ACCEPT, MAIDEN and DIO covers. But having won Buffalo's "Star Hunt" championship '84, it enabled them to record a demo of totally original material that is so impressive it indicates the days of playing cover sets should soon be a thing of the past.

I should point out that ZILLION are not another Death/Power metal outfit ready to thrash into oblivion. No, this band offer more accessible, but just as powerful metal that has a slight commercial edge, guaranteed to make both punters and record company executives alike sit up and take notice.

"Ride The Feeling" is the bands ace track which is nothing short of brilliant. Carried along by a fast, hard driving rhythm courtesy of bassist Vinny "Rockman" Mele and drummer Mike Terrana the track features some tasty soloing from guitarist John Andrews. Out front are the impressive Klaus Meine/Ronnie James Dio influenced vocal talents of Mark Anthony. The Dio influences are particularly



evident on the menacing and very catchy "Moulding Metal".

Anthony writes all the bands lyrics, while the songwriting is left to John Andrews. Between them they have come up with some really ear-catching material. While "Ride The Feeling" shows the bands out and out metal approach, "We Wanna Know" - where the band sound like a heavier version of BON JOVI - shows ZILLION's versatility in handling the more commercial stadia rock tunes.

ZILLION have already opened live shows for the

likes of TALAS, HELIX and the mighty, overtated, RATT and won rave reviews on the East Coast and believe me it shouldn't be too long before those reviews have been enhanced worldwide.

At present the band are looking for a record deal on either side of the Atlantic - an ambition that is surely just a formality if there's any justice in this business?

ZILLION can be contacted through Steve Simmons, STAR-STRUCK PRODUCTIONS, Music Management, 2650 Delaware Avenue, Buffalo, New York, 14216, USA.

BERNARD DOE

MIDNIGHT VICE

MIDNIGHT VICE are a young Canadian band from Richmond, B.C. and have been together since November, 1983. The band have had many personnel changes but the current line-up reads:- Steve Jack (vocals), Rob Furland and Rick Hart (guitars), Rod Bruno (bass) and Sandy Hyde (drums).

THE VICE, as they are known to their fans, consider themselves as class metal which isn't a bad indication to where the band are at. "Vice Squad" in particular shows their potential with a fine display of mixing hard aggressive metal with a touch of commercialism. In fact, the number is



not dissimilar to QUEENSRYCHE.

"Arrow To The Sun" is a little too commercial for my liking but is a good song just the same while "Reflections" is more in the ballad vein but works out well, gradually picking up pace as it goes along.

MIDNIGHT VICE promise that their next demo will be a lot heavier and if they can continue to develop the potential shown here (as well as keeping a stable line-up) then success may not be that far away.

For more info write to:
MIDNIGHT VICE, 9551 Piermond Road, Richmond BC V7E 1N1, CANADA.

BERNARD DOE

STALLION

STALLION were formed in January 1984 by guitarists and brothers, Robert and Werner Jakubeit. Although the band are from Germany they have an English vocalist - one Harry Smith, who joined STALLION last May. P.J. Clark(bass) and Killing Machine (drums) complete the bands line-up.

The bands first demo features 4 tracks - "Break The Chains", "Women Make Me Crazy", "Keep The Show On Rolling" and "When The Mustang Died" - all hard driving metal numbers delivered with typical German aggression.



STALLION will be recording a new demo soon which the band promise will be even more heavier. The band can be contacted c/o Arthur Lachnik, Ricarda Huch Weg 18a, 4040 Neuss 21, WEST GERMANY.

KEN ANTHONY

SARAH



A very bad quality demo doesn't help matters and a poor vocalist had me dismissing them from the start but SARAH do display some musical ability and the actual songs are quite well constructed. "Loving So Wild" is a good attempt at American radio metal but the awful lead vocals from the strangely named INCKLOAD and even more appalling backing vocals spoil everything. (Their manager thinks INCKLOAD is the best vocalist in France!! Has he ever heard of Bernie, Didier Izard or Marc Ferry??) IRON MAIDEN appear to be the main SARAH influence.

Contact: Marc Festinger, 255 Boulevard St Denis, 92400 Courbevoie, FRANCE.

DAVE REYNOLDS

PANZER DIVISION

Not to be confused with the now defunct Sheffield band of a similar name, PANZER DIVISION are a four-piece battle fatigues and leather clad outfit from Washington DC(ANGEL country!!) comprised of John Tutko (drums), J.D. Feldstein(vocals) Dave Bradley(guitars) and recent addition Jimmy Crockett(bass).

The three track demo is pretty much a disappointment in so much as the image employed with the name brings to mind thoughts of a really crushing heavy metal band in the vein of ATTACKER, PRIEST or MOTORHEAD. Not so, they're still HM but the demo reminds me a bit of THE GODZ (another band who

failed to live up to the image created).

PANZER DIVISION are good musicians and the tape has a nice live feel about it but I feel the material isn't up to the standard required if they intend putting a record out. The ideas are definately there and if they can come up with stronger material they could be onto a winner. My fave track is the good-time hard rock of "Fast Train To Nowhere". Don't be fooled by the cut entitled "Crush Kill Destroy" - it doesn't.

Write to: Dave Bradley, 200 Exeter Ct., N. Linthicum, Maryland, 21090, USA.

DAVE REYNOLDS



REMEDY

Hailing from Germany, REMEDY are a five-piece hard rock/heavy metal band formed in November 1983, consisting of K.P. Texler (vocals), Klaus Eggert (lead guitar), Horst Eggert (rhythm guitar/vocals), Bips (bass/vocals) and Mad Max (drums/vocals).

REMEDY have been gigging constantly around Germany, playing small clubs and have already built up a large and loyal following. On stage the band do more than just go through the motions of playing their music. They demand their audiences full participation and involve a fun element in much

the same way as ROSE TATTOO or Bon Scott used to. But do not misunderstand these Germans as just AC/DC or ROSE TATTOO clones as REMEDY have a lot to offer in their own right.

The band recorded their first five track demo early last year featuring "Come And Get It", "Earthshaker", "Fifty Dollar Lady", "Get It Hot" and "You Look Badly". There are plans to release their debut EP with five new songs in February, but until then grab a pen and write to: REMEDY c/o Maxim Huybreghs, Weisenstrasse 18, 6239 Eppstein 3, WEST GERMANY.

KEN ANTHONY



ELIXIR

A band from the wilds of Walthamstow in London - home of The Royal Standard and Mr. Constable to boot. ELIXIR's three track demo is very good, I was most surprised. In fact they don't even sound like a Brit band to be honest, they have a raw American metal sound that will elicit great response from demo collectors worldwide.

Formed in November 1983, the band were at first fronted by a female singer (Sally Pike) who left in April to be replaced by Paul Taylor who is highly suited to ELIXIR's material. The other band members are: Phil Denton(guitar), Kevin Dobbs(bass), Nigel Dobbs (drums) and newly recruited lead guitarist Norman Gordon (ex-SWEET SAVAGE I'm told).

It's hard to choose the best of the three demo tracks as each is as good as the other.



"Dead Man's Gold", "Born Loser" and "Deal With The Devil" can be highly recommended. Band info and demo details: Seymour Mincer, Flat 4, 33 Malmesbury Road, South Woodford, London E18 2NL, ENGLAND.

DAVE REYNOLDS.

KEEN HUE

Heavy Metal is currently becoming a very popular art form in Sweden. Along with the classy pomposity of EUROPE and BISCAYA as well as those damned black metal bastards BATHORY, KEEN HUE are one of the best Swedish acts I've heard.

Consisting of Stefan Moren(guitar), Lars-Ake Nilsson (bass/vocals), Peter Ericksson (drums) and Ake Nystrom (guitar), KEEN HUE's demo follows the release of a very limited edition (only 500 were pressed up!) 7" single "One If Two"/"Spread Your Wings Of Fire".

Opening with the impressive "Fighting" it's apparent that Nilsson is the main man behind the offensive - his chunky bass lines instantly remind me of Steve Harris and his singing, whilst being nothing outstanding is certainly good. "We Don't Wanna Go" is a touch heavier and impresses with a beefy construction and once again, good vocals. The guitar solo is absolutely brilliant.

"Criminal Guides" opens with a riff smashing strongly of BITCH's "Live For The Whip" then smashes headlong into a fast paced outing with a strong rhythm and another good guitar break. Nowhere near as good as "We Don't Wanna Go", but definately not below par.

Finally "In The Shadow Of The Mountain Of Doom" rounds proceeding off rather low key as it's a ballad which is a style KEEN HUE should leave to those who can handle them, as it isn't too cleverly delivered and it just doesn't fit in with the stuff they do best, which shows potential that labels should find hard to ignore.

Contact: Lars-Ake Nilsson, Folketshusvagen 18A, 78050, Vansbro, SWEDEN.

DAVE REYNOLDS

MEGADETH

Whilst in America, I had the chance to witness two of the best up-and-coming metal bands ever. One was EXODUS and the other was MEGADETH. MEGADETH were founded by ex-METALLICA member Dave Mustaine after he was kicked out of the aforementioned band. Since then there has been numerous line-up changes. At one stage they had SLAYER's Kerry King on rhythm guitar. For the moment though they have settled on a three-piece with Dave Ellefson on bass and Lee Raush on drums. They are apparently still looking for another guitarist to augment them live (which having seen them perform, is very much needed).

The demo is a three track affair recorded on a twenty-four track in San Francisco. It starts off with what can only be described as an all-time classic "Love You To Death" which as Mustaine explains is about and I quote "Boy meets girl, boy falls in love with girl, girl hates boy, so boy kills girl" subtle eh! It starts off with a slow piano piece which leads into one of the most extraordinary riffs of all time. It is so fast it's unreal, the whole song is a classic thrashing attack which just doesn't let up.

Next up is "The Mechanix" which is in fact a song which Mustaine wrote and was used by METALLICA as "The Four Horsemen". But this version with different lyrics is far more faster and more superior and will be on their debut LP as will the final song "Skull Beneath Skin" which needless to say is a total thrasher which really rages. Mustaine is a great song-writer - he in fact has written most of METALLICA's riffs for their first two LP's. Songs such as "Bad Omen", "Hook In Mouth", "Looking Down From The Cross" and the strangely named "Killing Is My Business And Business Is Good" will appear on their soon to be released LP on Combat (Music For Nations in Europe). This LP will also include a killer version of Nancy Sinatra's "These Boots Are Made For Walking" (strange but true).



Pic Brian Lew

Even though the sound quality of the tape isn't too good, the songs are, so I leave you with their motto "Live For Metal Die For Megadeth".

Write to: MEGADETH, 438 Joshua Way, Sunnyvale, CA 94086, USA.

STEVE HAMMONDS

DAMIEN THORNE

From Chicago, Illinois comes DAMIEN THORNE, a five piece metal outfit formed in 1982 by Justin Fate, Ken Starr and Brian Horak. The band have had numerous personnel changes but the present line-up reads Fate (vocals), Starr and George 'Mule' Shelton (lead guitars), Sanders Pate (bass) and Horak (drums).

DAMIEN THORNE's latest demo, "The Sign Of The Jackal", indicates the band have a lot of potential. Helped by a good production, the songs are both powerful and classy as well as being very heavy.

"The Sign Of The Jackal" has a lot of similarities to SAVATAGE in structure. But it's the IRON MAIDEN influences that shine through on the other three numbers. "Escape Or Die" and "Siren's Call" have more pace than "...Jackal" and are my favourite tracks especially the latter with its blistering

HAVE MERCY

Maryland isn't exactly renowned for producing hot metal acts. But HAVE MERCY formed in October 1983 by drummer John Knoerlein and bass player Rob Michael, sure have the ability to thrash alongside the best.

Despite the poor production of the band's debut demo, "Pleading For Mercy", the six numbers on offer show immense potential especially the fast'n'furious "Show Me Your Rage" (must make a great show opener) and the intense thrash of "Slayer" the tapes best track. Superb!

The other four numbers "Haunted House", "Deathwatch", "The End", and "Have Mercy" are equally as lethal with a flurry of imaginative riffs and devastating soloing from guitarists Nick Ellingson and Tom Maxwell.

Lee Dayton's vocals are adequate if not too convincing probably due to that poor production, but a minor grievance for a band who I'm sure will cause quite an impact on the underground metal scene in 1985.



The "Pleading For Mercy" demo can be obtained by sending a cheque/money order for \$5.00(USA) or \$6.00(elsewhere), made payable to Patrick A. Rivelli to: HAVE MERCY, C/O Rollin' Thunder, 6 Pinewall Place, Apartment TC, Baltimore, Maryland 21236, USA.

BERNARD DOE



guitar solo.

On "Phantoms Of Fire" I detect touches of early RUSH in amongst the almost blatant MAIDEN riffs, but good stuff all the same. Certainly a

band worth checking out.

Contact: DAMIEN THORNE
Promo, c/o Jackal Productions,
2533 South 58th Court, Cicero,
IL 60650, USA.

BERNARD DOE

STEFFANRODD



STEFFANRODD were first featured on these pages in issue no. 6 when I reviewed the band's debut EP. I said then that the band would need a lot stronger material if they were going to make any impact on the metal world.

Well the band have recruited a new drummer - Pinky - who together with Steffan Rodd (vocals/rhythm guitar), John Pelliceto (lead guitar) and Harry Blade II (bass), have recorded a new demo which overall shows a slight improvement. Certainly the fast paced raw metal of "Squeaky Clean" and "Fit Of Depression" is better than anything on their EP, even though the production leaves a lot to be desired - the drums in particular suffer. But I do wish that the band would dispense with rubbish like "Born To Die". This slow pedestrian, unimaginative metal does nothing but bore the tears out of me. And the lyrics - aarghhh! STEFFANRODD are better off sticking to the more up-tempo material.

The demo is available for \$5.00 (cheque/money order made payable to STEFFANRODD) from: STEFFANRODD, 885 Lake St., Newark, New Jersey, 07107, USA.

BERNARD DOE

NASTY HABITS

There probably isn't a band in this Demolition section that does more shows a year than NASTY HABITS. In fact, there may not be that many signed acts in this magazine that do any more shows than NASTY HABITS. They did just short of 100 in 1984, the reason why? They've compromised. That's a nice way of saying they're playing 'The Circuits' doing covers to stay alive. It's working because they write and play like a more experienced band. NASTY HABITS are: Mike Squire (guitars), Dai Mark (drums), Charlie Diaz (bass), Hank Habit (guitars) and Allen Love (vocals).

NASTY HABITS is out of Houston, Texas but play shows all throughout the Southwest United States. As I said they are generally contracted to play covers, but they do get to work their originals into the set too.

The two songs on their current demo, "Don't Torture Me" and "Rock'n'Roll Animal" show the talent and slickness of a veteran act. Their songwriting has a "Metal" commerciality to it. This is a demo aimed at the mega-buck record

EMPYRE

Can a Horsham based band ever make the grade? The West Sussex town previously had two attempts at the HM market with the now defunct QUEST and the ever changing ICEMON. Maybe EMPYRE could be the ones to make some sort of dents in the doors or record companies (if only from trying to get past the receptionist!!)



Previously known as MANDRAKE (who Steve Hammonds recalls playing a 'really awful' gig at a local college) EMPYRE's line-up is: Dean Balchin (lead guitar), Mark Random (rhythm guitar), Steve Arnold (vocals), Andy Sincox (drums) and Des Northcott (bass) the outfit's three track demo "Foundation" is a reasonable attempt at the melodic metal market.

The production isn't all that it could be, although it does have clarity. I have to admit that the opener "Firedancer" didn't impress me a great deal being a little weak when compared to other up'n'coming Brit bands (such as SURFACE) but Steve Arnold's vocals make up for the lack of bite, slightly bringing to mind Geddy Lee, I also found the backing vocals to be very strong and I congratulate the band on this point. Many new acts fail badly with poor vocals both lead and background, so full marks.

"Don't Leave Me Now", a ballad is also patchy but I suspect this is more to do with the production than any real fault in the material. I am assured that the third cut "Revolution" is more the direction the band are heading towards which I can say I like, hinting as it does at a heavier sound altogether. Presently the band are gigging around Sussex and Surrey but I shouldn't think it'll be too long before they hit the London scene.

Info: EMPYRE C/o Des Northcott, 14 Trundle Mead, Horsham, West Sussex, ENGLAND.

DAVE REYNOLDS

companies, and it should get their attention. It has already gotten the attention of KLOL in Houston as they placed the song "Don't Torture Me" on their "Best In Houston" LP.

For more info on NASTY HABITS contact them at: Texas Talent International, 8411½ Rannie, Houston, TX 77080, USA.

MIKE VERGANE



NASTY HABITS

ICEMON

Another band previously featured in the hallowed pages of METAL FORCES. This time it was our very first issue. That of course was some time ago and there's been some line-up changes. Gone is vocalist Noel Jones who has been replaced by the charming Alison Maas, which shows a change of direction in the band's thinking to a much more commercial rock area. Other changes include ex-QUEST members Gary Kelly and Ray Edmunds coming in on drums and bass, who add a solid side to the band which was missing with previous line-ups.

This new line-up hasn't been laying low either, recently supporting VAN HALEN clones JOKERS WILD amongst others. Also they have put down a four-track demo which I have in my possession. Good it is too, apart from the production which is some of the worst I have ever come across (sorry Karl!) But thankfully the quality of the songs manages to shine through and show great potential. If only they could hitch up with a good engineer who could develop songs like "I Don't Wanna Talk" and "Gonna Be The One" as they just exude class. Founder member and guitarist Greg Hart really does have a feel for a good song, and with Andy Stewart's continuing excellence on keyboards they could go a lot further than they have at the moment.

Of the other material on the tape, "Can't Say Goodbye" is very average attempt at a BON JOVI type song, whereas "Forever" is a good slowie which again could be improved with a more balanced sound. But for all this the outstanding point is Alison's vocals because they add depth and a texture that wasn't there before, something that ICEMON should be able to build on for the future. I wish them luck.

STEVE HAMMONDS

PHANTASM

PHANTASM have been around in one form or another since October 1980, when they were formed by Keith B. Kelli(guitar) as a cover band. The present line-up of Kelli, Fred Steel(bass), Freddie Chambers (vocals) and T.Anthony(drums) came together in December, 1983 when they became an all-originals group.

The major criticism I have of PHANTASM's demo (they've just tied up a recording deal with New Sun productions and an LP is in the works) has nothing to do with the actual music (basic metal given some air of originality) - it's the vocals that I find aren't truly up to scratch. Freddie Chambers does appear to have difficulty in getting the words out properly and therefore sound off-key at times. The backing vocals leave much to be desired too, particularly on "Await The Beast Of Nightime". A severe tightening up in this department would prove a distinct advantage as they know where they're going musically. (Early QUEEN-SCYCHE springs to my mind).



In addition to the four-track demo, two live tracks came our way. "Rise Of The Fourth Reich" and "Knights Of Classic Lore". The former is a bit average in construction and delivery compared to the demo material whilst the latter is, as you might imagine, builds from a relatively soft intro into a clumsy, ham-fisted ramble through gothic times where all men play on 10 and THOR exploded toothpaste tubes as a Court Jester. Still, there's hope and the LP could prove quite astounding, you never know.

Write to PHANTASM, POBox 51, Nutley, New Jersey, 07110, USA. The four-track demo can be yours for 4 US Dollars.

DAVE REYNOLDS

NO CLASS

The heaviest band in Australia, or so they say, well to be honest I prefer TAIPAN or THE BENGAL TIGERS myself, NO CLASS' demo was sent to us by one of their most ardent fans, the curiously named 'Wrathchild' (having a nice holiday down there Rocky??!) who claims "I think that most people are going to be surprised at what NO CLASS has to offer the Hell-Ratts of this world". Well I was, because I was expecting to hear a veritable fuckin' orgy of metallic destruction in view of the fact that NO CLASS cite ANTHRAX, EXCITER, METALLICA and RIOT as their heroes!

Not to be although what NO CLASS do play, they play well - medium HM with a few touches of the fast stuff now and again to keep everybody interested. Yes I am being a bit too harsh on them but I think anyone would be who had been led to believe (as the bio says) 'pure thrash'. I'd like to hear it when they do it. Craig Fountaine(vocals), Martin Sain And Michael Curren (guitars), Gary Thomas (bass) and Andrew Lemmon (drums) are the band. The demo is available for 7 Australian dollars from NO CLASS, 6 Rosemary Drive, Modbury North, Adelaide, S. AUSTRALIA 5092.

DAVE REYNOLDS

EXCALIBUR

More Thrash Metal - this time French style! EXCALIBUR were formed in April, 1984 and consist of Black (lead guitar/vocals), Lou (bass), Dann (drums) - all ex-METANE - and Phil (rhythm guitar).

This is the bands second demo and quite a devastating affair it is too. Six tracks with plenty of thrash riffing to keep all you hungry death legions more than happy.

"Fils Vengeur" opens up with a doomy intro but it's not long before the band are at full throttle, destroying anything in site with intense power and ruthlessness. Some good soloing too from Black.

"Black Speed", "Holocaust", "Exterminateur" and "Destination" are all delivered in similar fashion, while "Predateur" shows just a little more subtleness. The riff here reminds me a lot of WARNING's "Fire Fire".



EXCALIBUR are certainly one of the most exciting and undoubtably heaviest French bands I've heard and are sure to do well. For more info contact: Didier Grumiaui, EXCALIBUR Management, 2 Rue Faldherbe, 62800 Lievin, FRANCE.

BERNARD DOE

TROY

TROY are the band formed by ex-TYTAN and ANGELWITCH drummer Dave Dufort. The line-up was finalized last September and alongside Dufort are Mike Baron(vocals), Frederic Avesque (guitar), George Hayes (guitar) and Richard Vernon (bass).

Instrumentally TROY remind me a lot of early MAIDEN which is not a bad thing, especially as the material is well constructed with plenty of variation to keep the listeners full attention. Both guitarists are responsible for some imaginative soloing, while up front there's the powerful vocals of Mike Baron where comparisons can be made to Jon Deverill of TYGERS OF PAN TANG fame, especially on the fast-paced "Long Way To The Stars" - my fave track of five on the bands debut demo.

Unfortunately the excellance of the songs are ruined somewhat by the poor mix of the tape. Baron's vocals in particular are too far up front and dominate just a little too much. Still in a nutshell, TROY have brought that famed NWOBHM sound bang up to date, and with the likes of TOKYO BLADE and GRIM REAPER proving that there's still more than just mild interest in ye olde British metal, I can see no reason why these South Londoners shou-

EDEN

Remember TERRACUDA? That was a band covered in METAL FORCES a few issues ago, well like a lot of bands they have undergone another line-up change as well as changing their moniker again - this time to EDEN. The line-up is now Mike Henry (vocals, guitar), David Young (drums), Rick Crocco (guitar) and David W Henroyd (bass). Henry and Young were of course previously in AUGUST REDMOON (they had an EP called "Fools Are Never Alone" out a while ago on the Metalworks label) who then promptly split into the aforementioned TERRACUDA and then with two new members, Rick Crocco and D.W. from Salt Lake, EDEN was formed.

Now firmly based in Orange County they have recorded a five-song demo featuring "Pound It Out", "The Bigger They Are", "Gone So Far", "The Looking Glass" and "Victim Of The World", all of which are a vast progression on the material that was recorded with TERRACUDA. Even though the tape does suffer from the obligatory poor production, EDEN do possess a good solid metal sound mixed in with a sense of subtlety that a lot of new bands lack. This is shown on the track "The Looking Glass" which is a great slowish song which mixes acoustic and electric metal guitar to great effect - similar to Ace Frehleys "Fractured Mirror" track off his solo LP.

The other songs are all good if not that original. "Pound It Out" is what it says - an out and out metallic anthem. "Gone To Far" and "The Bigger They Are" are very much in the commercial vein. At the moment EDEN are negotiating a major record deal (seems a lot of interest was caused by METAL FORCES demo-lition feature on TERRACUDA). While those talks go on they are contenting themselves by gigging in the Los Angeles area and rehearsing. They are also thinking of putting out a single or an EP on an independent label.

Contact address: Bob Nalbandian c/o EDEN Management, PO Box 6681, Huntington Beach, CA 92615, USA.

STEVE HAMMONDS



ldn't secure some sort of record deal soon. After all it will make a change from all this American sounding British HR garbage that's currently being turned out by the majors. Long Live British Metal!

Contact TROY c/o Fred Avesque, 10a Allesmere Court, Seymour Villa, London SE20, ENGLAND.

BERNARD DOE

WHIPLASH

Bangers in the New Jersey area will no doubt be familiar with WHIPLASH from the days when they went under the moniker of JACKHAMMER.

"Thunderstruck" is the bands second demo under their new name (the first was "Fire Away") and more than suggests that WHIPLASH will be up there thrashing with the likes of SLAYER, EXCITER and EXODUS before too long.

WHIPLASH play their metal fast'n'furious with plenty of aggression, highlighted by the excellent axework of Tony Portaro, who also handles the vocals, and delivers some superb soloing over the thunderous, driving rhythms laid down by ex-METAL DISCIPLES bassist Tony Bono and drummer T.J. Scaglione.

"King With The Axe" opens the demo in classic thrash fashion. The excellent "Spit On Your Grave" and aptly titled "Thrash 'Till Death" follow and are the closest offerings I've heard to SLAYER yet, while "Chained Up, Strapped Down" reproduces the intense mayhem of EXCITER on their classic "Heavy Metal Maniac" album. But don't be misled into thinking that WHIPLASH are no more than rip-off merchants because the comparisons act only as a guide to their potential. I'm sure the band will become a power metal force in their own right.



"Thunderstruck", complete with full band biography, is available for \$5.00 (cheques/money orders should be made payable to Tony Portaro) from: WHIPLASH C/O Tony Portaro, 74 Jackson Street, Passaic, New Jersey 07055, USA.

BERNARD DOE

HELLS DAGGER

HELLS DAGGER are a four-piece metal band from Canada featuring Frank Ross (guitar/vocals), Syd Brophy (guitar), Danny Clout (bass) and Gil Heyneman (drums).

The band's "Metal Rebel's" demo has four numbers, "Eyes Of Fire", "Better Safe Than Sorry", "Metal Rebel's" and "Power Of Love" - which show a lot of promise, with their forte being the ability to write catchy riffs, with a strong emphasis on melody.

Bands such as JUDAS PRIEST and DEF LEPPARD are comparisons that spring to mind. But HELL'S DAGGER don't sacrifice their commercial edge for heaviness. "Metal Rebels" for instance reminds me a lot of SAVATAGE.

Admittedly the production of the demo leaves a lot to



be desired, but I'm sure if they are given the right push that we shall be hearing a lot more of HELL'S DAGGER in the near future.

Contact: HELL'S DAGGER
C/O Paul Levesque Management,
2538 De La Voliere, Laval,
Quebec, Canada H7L 4B6.

BERNARD DOE

HALLOWS EVE

Describing themselves as "Classical - Thrash - Horror - Metal" HALLOWS EVE were formed on Halloween 1983 by vocalist S. Anderson and bass player Tommy Stewart.

The band's "Tales Of Terror" demo was recorded with FOGHAT's 'Nick Jameson' at the production helm. The result - one of the classiest, powerful demo's I've heard in a long while.

HALLOWS EVE have taken their obvious IRON MAIDEN influences into thrash metal territory and come out real winners. Listen particularly to the eight minute epic of "Hallows Eve". This number has everything, from the haunting intro and opening riffs (which are very reminiscent of MAIDEN indeed - but so what?), the number builds up to a climatic orgy of thrash attack riffing and sizzling axe solos. Absolutely brilliant!

The intensity of "Hallows Eve" is maintained with the demos other cut - the very fast, very heavy power metal of "Metal Merchant". The latter will soon be featured on Metal Blade's "Metal Massacre VI" compilation which will be followed by a full album for the same label.

David Stuart and Skellator (both guitars) and Ronny Appoldt (drums) complete the line-up of the, soon to be, most talked about band in underground metal and more info can be obtained by writing to HALLOWS EVE, C/O Carol Strozier, P.O. Box 811, Austell, Georgia 30001, USA.

BERNARD DOE



MANIA

MANIA come from Hamburg and have been around since early 1983. They've had two demo's released the first eliciting response from the grand daddy of underground metal mags, 'Aardschok'. The band's most recent demo "Break The Silence" found its way into MF's hands. A six-track affair it does display some musical ability but in the main the songs all sound the same, particularly where the rhythm section is concerned, the exception being the horrendous ballad, "I've Got A Dream". Ugh!



Two tracks do rate on the richter scale though. "Hard Rock, Women and Whiskey" (cliche! cliche! cliche!) has a memorable middle section where the band (Uli Kurth on vocals, Thies Bendixen on guitar, Frank on guitar, Didy - bass and Matthias - drums), whip up a storm with some pretty intense playing. "Break The Silence" is my other choice cut which is nice and heavy and where I can compare Uli's vocals with BODINE's Mad Man Axel (circa "Bold As Brass"). A six-track mini-LP is in the works as well as a french tour with BLASPHEMIE. MANIA Fan Club: M. Danker, Alte Dorfstr. 18, 2000 Hamburg 65, WEST GERMANY.

DAVE REYNOLDS

Any bands wishing to be included in DEMOLITION should send tape, photo and full band biography to: METAL FORCES, Demo-lation, 17 Livingstone Link, Chells, Stevenage, Herts., SG2 0EP, ENGLAND.

I remember when GRIM REAPER were just another young bunch of hopefuls from the Midlands signed to Heavy Metal Records. Since those naive days GRIM REAPER have come a long long way. They may mean very little to UK headbangers apart from those who have followed them from the start or have seen any of their gigs, but in the US they are on the verge of becoming the next Brit band to break BIG, in the fine traditions set by THE BEATLES, ROLLING STONES, THE WHO or in more recent, metalized times-DEF LEPPARD, JUDAS PRIEST and IRON MAIDEN.

To find out what makes GRIM REAPER the surprise, but deserving success of 1984 I spoke to Nick Bowcott, G.R.'s guitarist and only original remaining member. "I think our success shocked us I suppose it took us all by surprise - especially as the record was released in 1983. RCA released "See You In Hell" back in July, on Friday 13th to be exact. We've been given some really slick promotion by them. In the US record sales can be affected not only by air-play but also by record store appearances. We had quite a few parties. The most memorable was possibly in St. Louis where they had a release wake and someone had laid on this coffin with a Michael Jackson dummy in it. It was pretty sick! So far the album has racked up sales of around 170,000."

What about chart action? "It's been in 18 weeks as I speak, it's currently 180. The highest it's got has been 73 and that was in Mid-November."

"I think it's helped being a British band in some respects. We've had a lot of people coming to see us decked out in Union Jacks..." A throwback to a trend started by DEF LEPPARD? "probably but hopefully we don't sound like DEF LEPPARD! Many of our fans have been into the really hard-core stuff. We played a few dates with EXCITER and it was a pleasure to play with them. I can't praise those guys highly enough - they're a great band, really talented. As I was saying about being a British band, a lot of Americans believe that Heavy Metal started in the UK with bands like JUDAS PRIEST and BLACK SABBATH who are still very popular over there."

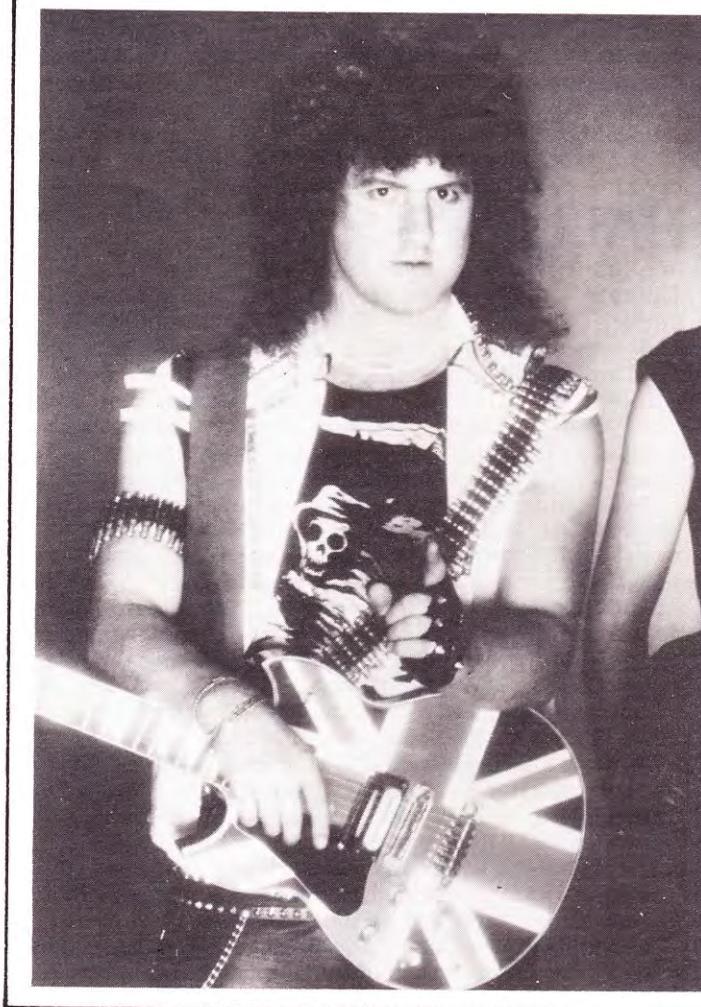
I notice you aren't one of the bands (like SHY or SAVAGE) to slag off Ebony label boss Darryl Johnston as you're still signed to his company..... "yeah Darryl has been very upset over some of the things that has been said about him. There are a few jerks in the indie label scene but he isn't one of them. We are in great debt to Darryl for all that he's done for us and it was he who thrashed out the deal with RCA."

I saw GRIM REAPER play a gig at The Royal Standard in East London earlier in 1984 where they played a blinder (despite vocalist Steve Grimmett losing a Donner Kebab in the dressing room halfway through the show!) but the one criticism I, and many others (including Derek Oliver now with Kerrang! who could pass for Nick's twin brother!) had was the very noticeable lack of image. "Yes I had to agree with you on that. When we started it was our belief that the music was the main thing which it is but we did find that we were lacking in the image department but we've worked on that since that gig. I'm into image as long as it doesn't overtake the

Grīm

REAPING BIG

DAVE REYNOLDS finds out just how



music. Bands such as RATT and MOTLEY CRUE have both a good image and good music and we'd like to be the same (not that this means Nick and Co will be donning make-up and fishnet shirts!!) in so much as giving the people who pay good money to see us a good show."

How many gigs did you do in the US? "About 40 or more. We were over there for seven weeks. It was pretty hectic - the country's so big and therefore we did a lot of travelling."

What was the reception like? "We only had three bad shows where we only had a lukewarm reception. 60% of the gigs were sold-out. The one's that stick out in my mind are in Denver, an open-air gig in San Antonio and also the last date at the Country Club in Los Angeles on Halloween

Reaper

G REWARDS

popular GRIM REAPER are Stateside



Pic Geoffrey Thomas

night which was one big party!"

By now the GRIM REAPER quartet (completed by bassist Dave Wanklin and drummer Lee Harris) should have finished work on their second album titled "Fear No Evil" and that's scheduled for release at the end of February/early March. "The new LP will be released in the UK and US at the same time. We could've put it out sooner but "See You In Hell" is still selling around 3 to 4,000 a week. The new album will obviously be a lot better than our debut. "See You In Hell" was recorded on a limited budget in four or five days. There's a lot more thought gone into "Fear No Evil", Steve in particular has done some excellent lyrics. It's definitely not a wimp-out just because we've become popular in the US.

"Possibly the biggest key to success in

America now is MTV. We had the video of "See You In Hell" on for about 3 months on heavy medium rotation which is about 4 times a day especially when the LP peaked. As for radio airplay we've had really bugger-all! Most radio stations are scared to play our stuff and a lot of other bands material because it would harm their image and affect their revenue from advertising. I don't think one station played "D.O.A." (possibly the album's best track). We did a lot of interviews and we were constantly asked if we were devil worshippers - in some instances it got pretty bad and of course the press latched onto us and kept asking questions about Ozzy.

"To be honest the reason we're called GRIM REAPER is that a) I like the name and b) it lends itself to an image and logo - similar in respect to what IRON MAIDEN have done with Eddie. Also you know we're a hard rock band and not some reggae band or something!"

But did you have any strange encounters over there? Apart from demolishing gas pumps (a story too long to explain here!)?!? "Well at one of the gigs there was this really weird girl, a real hippy type looking like something from the late sixties and throughout the gig she tried to "hypnotise" us with an amulet - I couldn't stop laughing! She was very weird! We did hear of one place we played where the previous week SANTERS had appeared and nobody could get out afterwards 'cos there was a sniper outside just waiting to kill a few people! I did notice that the American audiences are very much into that DIO devil sign with their fingers. We had one set of fans who followed us in this van to a few shows in the East who called themselves 'The Doom Society'. They had a motto that said "you can't kill us we're already dead." They were OK - always down the front."

What about press reviews? "We've had some really good press, most saying it was the best release of the year. The METAL FORCES review you gave us in issue three was probably the best we've had - a quote was actually used on the album on a little sticker from that review. We did have some negative ones calling us foul-mouthed yobbo's - one guy wrote that he played the LP and his dog threw up!"

I did find the album surprising in view of your past material with the old line-up, notably a track on the "Heavy Metal Heroes" compilation LP "The Reaper" and the single "Can't Take Anymore" both on the Heavy Metal label. "Our earlier material definitely was patchy but I think things took off when Steve joined. Although we want to continue our success in the States we do want to do a major tour in the UK, we have many die-hard GRIM REAPER fans who've followed us from the very beginning and we owe it to them. Our one aim is to break big in the UK. There's so much crap in the charts in this country and the radio airplay is ridiculous for rock bands like ourselves."

But do the BBC really care? Whether this ludicrous situation will change is another matter but what is certain is that GRIM REAPER will continue to grow and I suspect, as I stated in my LP review in issue three that "This band could be up there with the BIG names soon". Or are they, in your opinion, already there?!

FIERCE HEART

The Dynamic Duo Of Melodic Rockin'

KELV HELLRAZER listens as **LARRY ELKINS** and **REX CARROLL** open their hearts

1984 saw melodic rock taking a turn for the better. Firstly, we had LEGS DIAMOND, SHY, then WHITE SISTER and finally GUIFFRIA. These were all names that mysteriously appealed to both melodic rock-fans and to some 'Death Metallists' (Dave Constable for instance). So early on in 1985, and another two may well be added to the list: Firstly, WHITE LION (Felix Robinson's new outfit) and now the dynamic duo, (no not Batman and Robin) the U.S. of A's latest export - FIERCE HEART. By the time you get this article in your hands their stunning debut LP should be released; so you will know what I am talking about. With its CONEY HATCH/TEAZE type rocking it has the sort of infectious appeal that will even surprise the most stubborn of rockers. Ranging from the anthemic "Never Gonna Make Me Cry" to the powerful riff-rockin' of "Heroes", the HEART's debut is something very special and should not be ignored.

I knew absolutely nothing about FIERCE HEART's background, so on a very faint telephone line I got Larry Elkins (bass/vocals) and Rex Carroll (guitars) to fill me in. Larry: "The band was basically formed by Jim Delehart of Mirage Records. John Doumanian heard a tape of me down in Nashville. He also ran into Rex who was basically doing studio work and had a tape. He suggested that we both get together. We were introduced over the phone and then we took a plane to Chicago, where we met and started to work things out. Previous to our meeting John (our manager) took both our tapes to Mirage who had the vision, and the brilliant idea of putting two separate musicians from two totally different parts of the country together." Rex: "So it was a highly original way in which the band got together, instead of us searching for the deal, the deal went searching for the band. Prior to our meeting I had been in a band called WINTERHAWK, we did one LP which was reviewed in Kerrang." (This LP is one of the top five rarity imports along with VISITOR/KELN at Shades Records) After the LP we just carried on making demos and the band eventually split due to personal differences so I went solo." Larry: "I had been a studio musician for three years in Nashville. I'd also had my own bands who did demos and stuff. I worked also with Austin Roberts doing rock operas and I also wrote songs for commercials."

Before this interview I thought guest drummer/engineer Chris Lord-Alge was in the band. How did you meet Chris?

Larry: "Well I suppose it must seem as if Chris was in the band. We met Chris through Jim Delehart. We knew his previous record of engineering, as he'd done work for HALL & OATES and also for John Jarrett's TRIBE, so we knew he was the business." Rex: "We had a drummer right up to the point of recording the LP, but at the last moment we decided that he didn't really cut it. So we used a drum machine and got Chris to do the cymbals and tom-toms." What happens live? Larry: "Well, we haven't gigged yet, but it's the next thing we have to plan for. We will go up to New York and audition some people. We will put a drummer on a salary for touring purposes." Rex: "What we want to get really is kind of like a floating drummer."

What influences do you guys have and what inspires you in the songwriting field? Larry: "I like LITTLE RICHARD, BAD COMPANY and LED ZEPPELIN. I like rock'n'roll with melody and a lot of soul." Rex: "I like ZEP and COMPANY as well; I like a lot of classical too. In fact I have a college degree in rock music. I don't think much of these satan/devil rock bands, although some of the guitar players are good. It's mainly melodic rock for me in preference to noise!" Larry: "Most of



the heavy metal bands are going for a melodic sound these days, look at HALEN. FIERCE HEART could be classed more as traditional rock because a lot of heavy metal has no soul and is kind of flat; soul is the key element to FIERCE HEART. As for inspiration from a songwriting point of view, well, we have themes some are personal but we don't have one specific inspiration." Rex: "Mainly the songs are about what people believe. What it takes in life to get somewhere is what makes FIERCE HEART stand for from a songwriting point of view."

I then asked them to give me more information about the numbers on the LP:-

"Echoes"-Rex: "It was a basic instrumental idea that I had been playing around with for two or three years and Larry suggested that I finally put it down on record." Don't you think it would make a good intro live? Larry: "Yeah! That could well happen."

"Fierce Heart" - Rex: "This number is about a stud; this guy is the business, you know what I mean a real lady killer. The number is based around my intro riff."

"Out For Blood" - Rex: "This number has a real good melody intertwined with its riff. This number is one of my personal favourites." Larry: "This is our songwriting style off to a T. This is rebellious; someone's going out to get what they want."

"Lions Share" - Larry: "This number we had already worked out before we went into the studio. Rex worked this one out. We just rearranged the lyrics and stuff in the studio."

"Search And Destroy" - Larry: "Well, Rex

was playing a lot of different chord structures on this number, and we played around with a lot of different melodies during the arrangement until we found one that stuck."

"Heroes" - Rex: This is a potential single this one. This number was written in the studio. Jim Delephant collaborated with us on the writing of this number. He also helped us out on the vocal and guitar arrangements of this one."

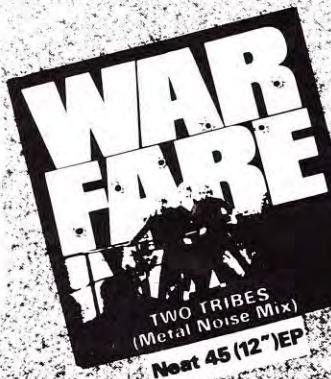
"Never Gonna Make Me Cry" - Rex: "Larry wrote this number and what a great tune it is. Larry has this potential for coming up with anthems and this is Larry at his best."

"Bad Maureen" - Larry: "I did this number, it's about a girl in Virginia Beach. Maureen is a real bad ass. She would cut you right down. You know the sort of girl."

"Loose Lips" - Rex: "This number is written around the drum beat worked out on the drum machine. The whole number has the same tempo." Larry: "This number is about big mouth girlfriends. You know the jealous type."

So what is next for FIERCE HEART? Larry: "Well as I mentioned before we will be going up to New York to get our new drummer. We also might go to Europe as well." Rex: "We have to make a video for one of the numbers on the LP. So we're gonna wait to see which track will pick up the most airplay." Now if there is any justice in this world, the album should chart US at least top twenty followed by a hit single. The band should break it here in Britain as well. Take it from me, dreams will come true for this band.

METAL ANARCHY



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METAL ON VINYL

EXODUS

Lesson In Violence
(Torrid/Music For Nations)



Well the debut album that has probably been even more eagerly awaited for by the hardcore thrashers than "Kill 'Em All", is finally about to see the light of day. EXODUS have already accumulated a vast underground following through a, now nearly, four year old demo and numerous live tapes that have circulated around the scene and this release will no doubt enhance their position as the new "Underground Kings Of Thrash" now that METALLICA have progressed into the big league.

I'm not going to waste time and space comparing EXODUS with METALLICA because I honestly don't think it's important. The band have been around long enough to have developed their own identity with their own particular form of technically controlled thrash, and comments that are sure to arise pronouncing EXODUS as a "METALLICA rip-off" will be totally unjustified. Read the EXODUS article in this issue for a clearer understanding into what I mean.

Anyway onto the contents of which are nothing short of brilliant. Every track is just what your hardcore maniac metal doctor ordered - TOTAL THRASH! There's no let up from the word go as "Bonded By Blood" comes crashing through the speakers. The energy that EXODUS produce is so intense it must be frightening to your average heavy metal fan. Devastating power riffs are complimented by excellent soloing from Gary Holt and Rick Hunolt. Listen in particular to "Exodus" and the title track as the two axe thrashers trade off solos with lightning precision.

Paul Baloof's vocals are probably more in common with a punk band than one of metal and I guess this is one of the main reasons why EXODUS appeal so much to punters on both sides of the fence. A thin line between punk and hardcore metal that is sure to vanish soon.

My personal fave tracks are the aforementioned "Lesson In Violence", "Exodus", "Piranha", "Deliver Us To Evil" and the lethal "Strike Of The Beast". The rest of the numbers - "Bonded By Blood", "And Then There Were None", "Metal Commands" and "No Love" - are just as intense, with excellent production to boot.

So there you have it, a classic album in the thrash metal sense which is sure to be sneered at by the unconverted and mainstream media. But who gives a fuck? I'm sure EXODUS won't!

BERNARD DOE

BATHORY

Bathory
(Black Mark Records)



So at last Sweden has produced a thrash/black metal band. The country which is fast becoming the centre of all new Euro-metal (of any quality that is) unleashes BATHORY, probably the only band I've heard who can outdo VENOM for sheer noise and speed.

This debut LP in many ways defies any sort of coherent description. To these ears at least it is simply the ultimate. For those of you toying with CELTIC FROST a la HELLHAMMER, and VOI VOD for sheer grossness you need look no further - this is simply the last word.

I'm sure underneath this total wall of noise there lies some musical talent (not a lot I admit) but BATHORY have mixed the total raw sound of hardcore punk re DISCHARGE etc with metallic riffs at high speed, such as SLAYER at full throttle to produce a collection of songs(?) which are so intense that even the most ardent San Fransican thrasher would have problems keeping up.

Although it's probably pointless I'd better give you an idea of the tracks contained within this vinyl opus.

Side Darkness begins with an extended FATESQUE graveyard beginning ie: bells, storms, rain etc before exploding into "Hades" which is one of the most 'over the top' things I've ever heard. Tracks such as "Reaper" and

"Sacrifice" continue at full power although "Necromansy" (so sick!) does cool the tempo down to about VENOM level. Of the tracks on side Evil only "Raise The Dead" bears any resemblance to metal as we know it. Whilst songs(!) such as "In Conspiracy With Satan", "Armageddon" and "War" all continue in the death vein.

So although I find it difficult to say anything constructive about BATHORY, I nevertheless wholeheartedly recommend it, even if for many it's only for novelty value.

This has to be the ultimate in total death!

DAVE CONSTABLE

NEMESIS

The Day Of Retribution
(WEB Records)



If you're into bands like TROUBLE and ANGELWITCH, then the Swedish band NEMESIS is definitely worth checking out. With this piece of vinyl they have shown that Sweden can come up with real heavy music and not only commercial heavy metal pop in the EUROPE vein.

The first track "Black Messiah" is by far the heaviest and definitely my favourite track on the album. After a slow 'Black Metal' like introduction it rips off into something that could well become a classic of its type. It's just sooo heavy! "In God We Trust" is a much faster song and to my ears it sounds nothing special, an 'ordinary' metal song with a couple of slow breaks included. The next track "Theme Of The Guardians" slows things down a bit again and "The King Is Dead" continues in the same vein, it's my second fave of the album. The last track, "Goodnight" is sort of a 'ballad' compared to the other tracks. Let's hear some more songs like "Black Messiah" from NEMESIS, huh? Their bassist/vocalist Leif Edling has promised that their next LP, probably to be called "Tales Of Creation" will be the heaviest album anyone has ever heard. I can hardly wait for that to be released!

LENA GRAAF

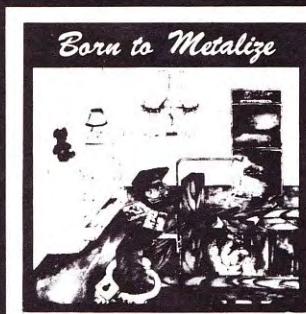
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DESTRUCTION

Sentance Of Death
(Steam Hammer - Mini LP)



Whilst there can be no doubt that the North American's win hands down in the Death/Power/Speed metal stakes, it's the Germans who are heading the European challenge. Hot on the heals of LIVING DEATH, BRAINFEVER and GRAVEDIGGER comes the speed/black metal trio - DESTRUCTION.

After the usual satanical narrated intro to the album it's total thrash all the way, driven along by some unbelievable speed drumming from Tommy. Bassist and vocalist Schmier has one of those almost cringeable croaks which seems to be the norm with a majority of the demonic bands these days. But it's lead guitarist Mike who is the true star of this show. Unleashing some of the best lead-work ever heard in black metal.

Of the five numbers only the disjointed "Black Mass" falls below standard, while the remainder - "Total Disaster", "Mad Butcher", "Devil's Soldiers" and the awesome "Satan's Vengeance" - project an orgy of intense mayhem. Grab a copy now!

BERNARD DOE

METAL CHURCH

Metal Church
(Ground Zero Records)



I expect many of you have heard METAL CHURCH material before via their widely available demos, but I don't think anyone could have expected the real barnstormer of a debut LP that they've come up with.

I'd go as far as to say that this LP is definitely a contender in my top 5 of '84, and I think without a doubt is the best truly independant release of the year as SAVATAGE's debut was in '83.

The LP opens, with a short but subdued intro to "Beyond The Black" which although is initially built around a riff you've heard a hundred times before, soon develops into all out aural assault verging on thrash, but highly controlled.

Continuing on from this we get the LP's and band's theme song, "Metal Church", which boasts probably the riff of the year - a definite case of METALLICA forgot this one on "Kill 'em All". Not incredibly fast, this track does however prove that METAL CHURCH are one of the most

powerful bands around.

Next up is "Merciless On-slaught" an epic instrumental where the band prove they can thrash along with the best of them.

The sides closer "God Of Wrath", is maybe the LP's most refined offering, at times reminding me of PRIESTS "Beyond The Realms Of Death", but this is so much better with a closing solo that just blows me away.

Side two begins with the MOTORHEAD like "Hitman", which storms along quite happily providing serious headbanging potential.

The next couple of tracks - "In The Blood" and "(My Favourite) Nightmare" are good but not outstanding compared to the exceptionally high quality of the rest of the LP. But the two closing tracks make up for any lapses. "Battalions" is very hard and contains some great guitar and vocal work, whilst the METAL CHURCH rendition of the PURPLE classic "Highway Star" must be heard to be believed. They absolutely annihilate it and this must be the cover version of the year - if only PURPLE had reformed as a thrash metal band - now there's a thought?

Still all in all a superb debut offering that should appeal to a wide ranging metal audience. So if your tastes vary anywhere from TROUBLE to METALLICA, buy "Metal Church" now.

DAVE CONSTABLE

WITCHFYNDE

Lords Of Sin
(Mausoleum Records-Skull18353)



Despite their black metal image there's little here musically to associate WITCHFYNDE with the likes of VENOM, FATE, RUNNING WILD, SLAYER and other demonic bands. But that's not to say that "Lord Of Sin" is not a good album for it contains some really strong material delivered in the true spirit of the NWOBHM.

The epic "Lord Of Sin" opens the bands fourth album in fine style, before the superb raging "Stab In The Back" leaps out of the speakers in menacing style. Powerful song this - the albums best.

After the somewhat boring pedestrian "Heartbeat", "Scarlet Lady" ends side one in a good rockin' fashion.

Side two kicks off with the more American sounding

hard rock of "Blue Devils". The Satanic "Hall Of Mirrors" follows before the pace is picked up once again with the SAXONish "Wall Of Death".

The heavy pounding metal of "Conspiracy" and the instrumental "Red Garters" close, what is probably WITCHFYNDE's best album to date.

A limited edition 12" EP "Anthems" comes free with the album and features live recordings of four of the bands stage favourites - "Cloak And Dagger", "I'd Rather Go Wild", "Moon Magic" and the classic "Give 'Em Hell". So, there's plenty included for all WITCHFYNDE fans, old and new. A good album.

BERNARD DOE

EARTHSHAKER

Midnight Flight
(Music For Nations-MFN37)



Well I must admit that EARTHSHAKER's strongly American influenced hard rock has never really done anything for me. I've always found the Jap bands past albums too pedestrian to warrant any serious wear and tear on my turntable.

With "Midnight Flight" the direction is pretty much the same, though with a couple of exceptions the overall quality of material seems to be a lot stronger. Certainly the band will need to reproduce songs to the quality of "Ushinawareta 7224" "Radio Magic" and the title track with its STYX like backing vocal harmonies, if they are going to make any impact in the commercial rock field. At the same time EARTHSHAKER must dispense with monotonous ballads like "Zawameku Tokieto", "Tada Kanashiku" and "Family" which has that same sloppy appeal as SLADE's "My Oh My". To me, in a ballad, the lyrics become as equally important as the music so when those lyrics are in Japanese it's defeating the object for a band with their eyes firmly on the English speaking American market.

"T-O-K-Y-O" is typical EARTHSHAKER ie. one paced 'plod-rock'. The fast paced "Money", however is a completely different proposition. A heavier approach I'd like to see the band adopting more in the future. Still all in all "Midnight Flight" is probably EARTHSHAKER's best album to date.

BERNARD DOE

SHIRE

Shire
(Enigma Mini-LP E-1119)



The name SHIRE will be on the tips of everyone's tongues in 1985, I'm sure of it. Vocalist David Anthony really makes this band. Sounding like a very strong Vince Neil. Just check out the melodic/thrash of "Do You What It's Like". Kind of a fusion of MOTLEY CRUE, RATT and SQUADRON. "All Alone" is worth a mention for its guitar solo alone. The song is in the heavier vein and brings side one to a crashing close.

The much more pop-rockin' of "By My Side No More" opens the second side and is very infectious with its catchy riff. Back to riffing for "Thinking Of You" which has a nice phasing effect. "Hold On" closes the LP in fine style; kind of KICK-AXE meets RATT. The verse is based around a toe-tapping drumbeat and David Anthony holds his finest note during the middle of this number and is supported by another immense guitar solo by St. Lesa. "It's All In What We Do" cries Anthony as he closes this fine debut.

My only complaints are the production, which could have been better, but I've heard worse. Also the fact that it's a mini-LP - an LP would have killed! Apart from that SHIRE are up with the best of them.

KELV HELLRAZER

FACT

As A Matter Of Fact
(Earthshaker/Mausoleum)



Another group of Deutsch destroyers from the metal workshop of Axel Thubeaville. FACT are very heavy but not drowned in a ravaged sea of noise. ACCEPT fans who believe the Solingen screamers have gone soft lately could do no worse than get a copy of this album.

FACT don't piss about. Side one slams you headfirst into power metal country with the furious "Marauder". I haven't a bloody clue what Reent Froehlich is singing about but his voice is so like Udo Dirkschneider it's untrue. With the second track FACT lose mementum a little whereas I think they should've continued to dismember all living things with another bout of death. Still, "Sound Attack" is pretty powerful and obnoxious in its own right. The guitar team of Michael Otto and Patricia Huth are very

good, shaping the sound with some cut throat axe work, particularly evident not only on "Sound Attack" but also on the beautifully awesome "Heavy Metal Power-play", which is just sheer brilliance and the lethal "Prisoner" or "Run(Out Of The Night)".

"Nightmare" shows a more restrained side to FACT's material and this is one of the most enjoyable tracks with Peer Wurful overcoming a hollow drum sound for once. I find drums aren't Axel's strong point production wise.

But one of the most notable and praiseworthy things I can say about FACT is that they steer well clear of ballads although album closer "Hard Times" does offer a rather tongue in cheek 'wimpy' beginning before it lets rip in no uncertain terms. An album definately made to play loud and to annoy your parents with. An excellent alternative for fed-up ACCEPT fans too, as I said at the beginning of this review.

DAVE REYNOLDS

SAINT

Saint
(Sound Image Records)



This LP was given to me by Mr Constable on return from his travels in the US. Although I didn't hold much hope for the band from the sleeve and the bands photo, I was pleasantly surprised when the disc hit the turntable, as it turned out to be a master-piece of melodic rock. The nearest comparison I can find for the band is WRABIT the Canadian outfit, but SAINT are heavier. For an indie label this LP is a massive achievement. It's the sort of quality you'd expect from Capitol and MCA Records.

The album opens with "Desperate Times". From the delicate keyboard intro by Cam Williams to the licking of Williams and Marc Stimac, you can tell SAINT have definately makings for superstar material. The chant type chorus makes this number a definately winner. "Million Miles" has much the same formula as "Desperate Times", the vocals on this number sound so much like Lou(WRABIT) Nadeau it's unbelievable. "Nightmare" is very much in the style of TRIUMPH with the riffing of guitars at the verse and the soft melodic chorus. The intro to this

number is very much like the SCORPIONS. The vocals on his number are shared by Cam Williams and Marc Stimac who form a Emmett/ Moore cohesion.

Side two opens with the LP's potential hit single "Silent Love Affair", which is very melodic, kind of like FOREIGNER. Some nice sin-drum work by Ben Nyman and the haunting keyboards really set the mood for this number. The rest of side two is very much in the same mould as side one and I love every second of it. "I Was A Fool", "Everything You Do" and "Here Comes The Feeling" all follow and are all classy hard rock affairs. Let's hope Sound Image man David Chatfield can bring SAINT out of obscurity, they certainly deserve success. Anyway Dave Constable rates this LP. Enough said!

KELV HELLRAZER

BLUE CHEER

"The Beast Is Back"
(Megaforce Records-MRI-1069)



What's this? The underground metal world's answer to the reformation of DEEP PURPLE?

Well, it's very doubtful if too many of our readers will remember BLUE CHEER (back with original members Dicky Peterson on bass and vocals, Paul Whaley - drums together with new guitarist Tony Rainer), and in particular their 1967 ultra-heavy classic album "Vincebus Eruptum". But just to prove how heavy the band were (and still are) "The Beast..." includes re-recorded versions of "Out Of Focus", "Parchment Farm" and the Eddie Cochran classic "Summertime Blues" from that historical metal epic.

To be honest these older numbers, even with their incredible energy, along with "Heart Of The City" and the off-beat bluesy "Baby Lou" do sound rather dated when compared to the youth and enthusiasm of today's metal merchants. But BLUE CHEER prove that they can still rock with the best on more recent material such as "Girl Next Door", "Ride With Me" (where Dicky Peterson sounds an awful lot like Dee Snider) and the powerful opener "Nightmare". All of which lays a firm foundation for the future.

BERNARD DOE

WARFARE

Pure Filth
(Neat 1021)



WARFARE's "Metal-Mix" version of FRANKIE's "Two Tribes" had to be the most ridiculous metal release of 1984. Anyway having got that piss-take out of the way, the band get down to the more serious business with the release of their debut album. And promising stuff it is too.

Quite simply "Pure Filth" boasts some of the best death metal ever to come out of the UK. The opening number, "Warning" sets the scene perfectly for the deluge of mayhem that's to follow with "Break Out", "Limit Crescendo", "Dance Of The Dead", "Let The Show Go On", and the brilliant "Rabid Metal" with its menacing "Collision" guitar intro being the standout tracks.

"Total Armageddon(Full Scale Attack)" is rather unusual, sounding like BIG COUNTRY meets VENOM! But a good number all the same. Not so I'm afraid with "Noise, Filth and Fury" the title of the bands debut EP, which does nothing for me while "Rose Petals Fall From Her Face", which features both WARFARE and VENOM thrashing it out in unison (well almost), is just a total mess. The heavy handed approach to this song completely ruins the subtle sensitivity of the lyrics. Listen carefully and see what I mean!

The album comes with a limited edition free single which features "This Machine Kills" and "Burn The Kings Road" so all round value for money and thoroughly recommended.

BERNARD DOE

FIERCE HEART

Fierce Heart
(Mirage Records)



So, this is Atlantic's new mega-band huh! Well, I'll tell you something they certainly don't come much tighter than this tasty trio. FIERCE HEART who's skinsman Chris Lord-Alge has a reputation for engineering (especially the job he done on John Jarrett's TRIBE who featured ex-AMERICAN TEARS bass man Greg Baze), were rumoured to be a new ZEBRA (who?). Well certainly there's a slight resemblance, but FIERCE HEART are much classier and are comparable to CONEY HATCH and TEAZE.

The LP commences with the spacey sounding prelude "Echoes", in which guitarist Rex Carroll lets loose

against a background of haunting synths. This explodes into the powerful title track "Fierce Heart", the excellent production from Jim Delehart and Chris Lord-Alge makes these boys a force to be reckoned with. This number reminds me a lot of CONEY HATCH. Next up is the slower melodic rocking of "Out For Blood" in which vocalist Larry Elkins sounds a helluva lot like TEAZE's Brian Danter. The axe-grinding at the climax of this number is dangerously proficient. "Lion's Share" is a fast-paced rocker of enormous proportions and will no doubt bring mayhem to the masses; whilst the side closer, "Search And Destroy" is much slower with a more AC/DC-RAINBOW type riff (but less boring), the chorus is excellent, with its infectious melodic hookline.

The first two numbers on the second side are absolute killers. Firstly, there is the melodic rock of "Heroes". Secondly, the LP's ace in the pack "Never Gonna Make Me Cry", which could be a hit single. This semi-ballad is in a very similar vein to Y&T's "Rescue Me", especially with its heavy anthemic chorus; it's sheer brilliance. "Loose Lips" closes the excellent debut in fine fast rocking style in much the same style as the side two opener "Heroes". FIERCE HEART are gonna be big news in '85, no matter what anybody else says about them. Now over to Atlantic for the marketing.

KELV HELLRAZER

CLEVELAND'S HEAVY METAL

Etched In Steel
(Heavy Metal Rendezvous
Records - HMR 001)



Following the release of last year's promising "Cleveland Metal" comes "Etched In Steel", another compilation showing more of what Cleveland has to offer the metal world.

SORCERER - "Strike Of The Raven" - and MISTREATER - "Wizard Star" - return once more and are responsible for the albums best tracks. Certainly production wise the latter comes out winning hands down which I guess says a lot for studio experience having already got an album and single to their name as well as their "Cleveland Metal" appearance.

Surprisingly there's not a Thrash metal band in sight. It seems that Cleveland's young metal upstarts still

owe their influences to the mainstream metal elite of JUDAS PRIEST and IRON MAIDEN than the more modern extremes of METALLICA and VENOM.

MERRI HOAX's "The Terrorists" is very much in the PRIEST vein, while GUTWRENCH are very European sounding with the hard driving raw metal of "Blood And Guts".

SINNER have a fine lead guitarist in Mike Szuler who lays down some good soloing on "Runner", although the number is let down by some weak vocal harmonies.

STRYKER sound pretty average although to be fair their offering, "Street-walker" is not helped by a terrible hollow drum sound.

SEVERE WARNING come up with a heavy instrumental in "Metal Malice" which is not a bad effort but lacks variation.

WHITE NIGHT close the album and show a lot of promise with the catchy "This Is Rock".

Maybe not quite as good as the "Cleveland Metal" compilation but no doubt "Etched In Steel" has uncovered two or three bands we'll be hearing a lot more of in '85.

BERNARD DOE

RAILWAY

Railway
(Roadrunner-RR 9821)



The initial impression that I got from the name of this band was that it was some kind of joke. Hordes of screaming head-bangers chanting for their heroes; 'Rail-way' 'Rail-way' just doesn't seem right somehow.

Anyway this German five-piece just redeem themselves from becoming total throw-away metal due to their obvious similarities to fellow countrymen ACCEPT. Many of the songs on this LP would be quite at home on 'Breaker' for example, although this in somewhat loses the band an identity - especially when I'm sitting comparing each riff to those of their metallic superiors.

Even the SCORPIONS and TRANCE are here, in spirit at least, and I'm afraid RAILWAY will not only have to change their name, but also their musical direction in order to gain metallic acceptance. RESTLESS just do this stuff so much better. (Notice I avoided any jokes about the length of the 'tracks' etc in this review!)

DAVE CONSTABLE

BLACK ROSE

Live By It
(Music Team)



The award for obscure review of the month must go to me this time round. BLACK ROSE are in this case a band from South Africa whose debut release is apparently doing great business at home. It wouldn't do too bad in the more well-known metal world either given half a chance. The majority of metal die-hards will miss out on this offering due to political crap and all that, but just to let you know what's going on down there metal-wise I thought it would be worth mentioning "Live By It".

Generally it is very raw as an album with a fairly weak production, but there are countless musical styles encompassed within.

It would be obvious to cite influences such as AC/DC, PRIEST etc, but BLACK ROSE do not stick to one conventional formula. Songs don't vary much in length, but speed and basis do, so you can hear potential anthems such as "Free And Easy" and "Here It Comes" alongside the more standard rock of "Razor" and "Leather Lady". Whilst I'm sure the combined tracks of "Blackout" and "Live By It" may have some metallic political message, although even reading the lyrics doesn't tell me what they are trying to say. "Sweet Danger" and "Bonnie And Clyde" round off this 'short but sweet' debut offering. I'm sure BLACK ROSE could sound more powerful given the advantages of a decent production, still for now they can at least hold their heads high alongside many of todays up-and-coming Euro bands who will undoubtably achieve greater success than their South African counterparts.

DAVE CONSTABLE

WARLORD

And The Cannons Of Destruction Have Begun....
(Roadrunner - RR9806)



This album is the soundtrack to the bands soon to be released video, as well as being a kind of "Best Of So Far" release, seeing as a majority of the eight tracks have previously been available in one form or another via compilation albums, a 12" single and the bands debut mini-album "Deliver Us".

Despite their past line-up problems there's no doubt in my mind that WARLORD are a

very talented band and deserve to be big. Their music is probably best described as 'Progressive Metal' and prove that the ultimate swearword in Heavy Metal - "Keyboards" - can be used to good effect, without wimping out. Listen to "Lost And Lonely Days" to see what I mean. Having said that WARLORD are not so hot when they delve into Pomp Rock territory with rubbish like "Aliens". I much prefer the faster paced heavier material like "Child Of The Damned" - a metallic assault of awesome proportions this, where the band gel their talents to perfection.

Certainly an album that converted WARLORD's will enjoy to the max., while it will make a fine introduction to anyone not familiar with the band.

BERNARD DOE

OZ

III Warning
(Combat Records-MX8013)



The Swedish metal mongers are back with their latest offering. "III Warning" sees the band in typical form with each track delivered in a hard, fast'n' furious manner, guaranteed to get the blood boiling and the heads banging.

The catchy "Crucified", the hard grinding metal of "Too Bad To Be True" and "Born Out Of Time" are probably the best tracks but the remaining five numbers still manage to deliver the goods without exactly setting the world alight in terms of class. And not a ballad in sight.

BERNARD DOE

THE REJECTS

Quiet Storm
(Heavy Metal Records)



So according to someone at Heavy Metal Records we keep slagging off their vinyl offerings unfairly.

It's probably true to say that, if you include Kelv Hellrazer's reviews as being garbage due to his glam musical taste ie: he loves all their output.

Personally I feel they've got to start releasing some genuine heavy metal before getting too much credit from my direction. It's a good job I wasn't let loose on metallic gems such as TEAZE, DIANNO and WRATH-CHILD.

Anyway with this second attempt at metal, THE REJECTS have produced a mish-mash of rather tame rock songs (I use the term rock rather

loosely).

I suppose somewhere underneath one of the weakest productions I've ever heard, lie some influences and comparisons to the likes of AEROSMITH, THE STONES and God knows what else - but as a whole this release comes across as pretty dire. Saxophones here and there, poor vocals - the thing generally sucks!

I had a great deal of time for these guys when they were trying out some hot punk a few years ago, but why oh why did they bother turning to this. It not metal - only just rock. Sorry guys - a bummer!

DAVE CONSTABLE

BRYAN ADAMS

Reckless
(A&M)



I keep getting reminded by my colleagues that I voted the Bryan Adams gig at the Dominion in London as best show of 1983. So what? I'm not ashamed. So who gets the fourth Adams LP slung his way for review huh? Maybe this destroys my credibility as an MF writer but it's not as if this is that arsehole Prince I'm reviewing is it?!

It's common knowledge that Adams and writing partner Jim Vallance have virtually got the HR song-writing scene sewn-up, dethroning former King of the hits Russ Ballard. Remember headbangers, the work they did with KISS on "Creatures Of The Night"? Thought not.

So Adams won't appeal to our most ardent readers but then there are still a good many MF readers who do like 'poser music that lacks punch' (to quote a correspondent) in addition to METALLICA, VENOM etc and do have long hair too, including myself.

"Reckless" is a very good album, probably Bryan's best, superbly produced with great songs (choice cuts - "Run To You", "One Night Love Affair", "Long Gone" and "Somebody").

Whether anyone will be moved enough to buy it is neither here nor there, especially since A&M are keen on promoting him as a new teen idol (Blurgh!) it seems, but it would be nice to see him achieve success in the UK, after all the guy is British by parentage! I bet not many of you knew that! Do you care? Thought not.

DAVE REYNOLDS

PILEDRIVER

Metal Inquisition
(Cobra Records)

I think it's fair to say that 90% of the time when I see an LP with a bad cover the contents follow suit.

In the case of PILEDRIVERS debut vinyl, the outer packaging is nothing short of ridiculous - probably the worst cover of '84 and as for the credits - well they've got to be seen to be believed ('Knuckles' Akimbo on rhythm guitar - totally farcial!) So I thought be ready for some sub-zero Spinal Tap like offering. So on to the turntable and what do I hear -



literally nothing short of one of the finest black/death metal LP's ever. Far more tuneful than BATHORY but by no means less satanic, PILEDRIVER deliver high energy riffs with a powerful, clear production.

There are believe it or not some superbly memorable songs contained herein, some catchy hooks - it's all there. Listen to 7 minutes plus of "Witch Hunt" for example - you'll be humming it for ages.

With the image of the cover I'd expect these guys to be totally tongue-in-cheek about the whole affair - but no (that's what you think-Ed!), these guys take it all seri-

ously.

Tracks such as "Sex With Satan" and "Alien Rape" must be piss-takes but if they are they're so well disguised under great metallic tunes and over the top lyrics that it just doesn't matter.

So rather than spend hours giving run-downs of each track I'll just leave it to you the reader to make your mind up for yourself. Get down to your local store and pick up the most stupid cover you can find - bet it's PILEDRIVER and get an earful of some classy gross-out black metal. What are you waiting for!

DAVE CONSTABLE

SINGLES & E.P.'S

SACRAFICE

The First Experience With The Unknown - 12" EP
(Sacrafice)

A German metal band who I'm afraid are let down by some pretty appalling vocals. Musically though the band are not that bad as a listen to the fast and heavy grinding metal of "The Holy War" will prove. This number reminds me a lot of the TYGERS OF PAN TANG's epic, "Insanity". Great stuff.

"Lady Killer" and the very heavy "Give Me Your Love" will no doubt keep a majority of you hardcore maniacs happy. While "When The Wolf Cries" plods along merrily but is ruined by those oh so awful vocals.

For more info write to:
SACRAFICE C/O Jorg Lange,
Heutorstrasse 19, 4933 Bloomberg, WEST GERMANY.

BERNARD DOE

TRAITORS GATE

Devil Takes The High Road
(Bullet 12")

Inevitably the title cut starts out with an eerie intro but despite this cliched approach, Welsh act TRAITORS GATE can cut it musically with a sound that's both full and impressive. Robby Jones is a confident sounding frontman given the good fortune of having a strong voice.

"Love After Midnight" continues in the same heavy melodious metal vein. This is really good stuff and proves that Bullet do indeed have ears (keep taking the tablets Ivan).

"Shoot To Kill" ends the mega-watt performance with a heavier less catchy song but that's still good stuff. I suspect we'll be hearing more of this lot very soon.

DAVE REYNOLDS

STEEL WARRIORS

Steel Warriors - 12" EP
(Warrior Records)

Surely a band who writes a song called "Metal Forces" can't be that bad, can they? Well thankfully no, although musically this Long Island, New York three-piece seem more influenced by the heavy metal of the early/mid seventies than modern day metal trends.

"We're Gonna Rock All Night" is the best of the four numbers, reminding me a lot of TED NUGENT at his best especially with some great wailing lead work from Steve Scott. "Steel Warriors" is just as aggressive where instrumentally I detect traces of early RUSH.

The aforementioned "Metal Forces" lacks the sparkle of the previous efforts while I'm not at all moved by the bluesy rock of "I Found That Something In You". Still not a bad debut.

For more info write to:
STEEL WARRIORS, P.O.Box
A 145, Wantagh, NY 11793,
USA.

BERNARD DOE

LONEWOLF

Nobody's Move - 12" EP
(Neat 44)

Now here's a talented British band. LONEWOLF feature a guest appearance from ex-AVENGER, SATAN and now BLITZKRIEG vocalist Brian Ross and have come up with a strong hard driving rocker in "Nobody's Move". The flip too boasts a couple of good numbers with "Leave Me Behind" and the fast paced no-nonsense metal of "Town To Town". Certainly a band to look out for.

BERNARD DOE

MAMMATH

Rock Me/Rough'n' Ready
(Neat 42)

I'm afraid this medium paced heavy rocker does nothing for these ears although I'm sure it goes down a treat live with its chant chorus. "Rough'n' Ready", however shows more promise sounding a lot like Y&T from their more raunchier days, even down to the Dave Meneketti vocals from Tony Robson.

BERNARD DOE

VARDIS

Standing In The Road - 12" (Big Beat Records NST 103)

The original Thrash Boogie Metal band are back with a cover of the old BLACKFOOT SUE hit from the early seventies. Not a bad version but a strange choice to mark VARDIS' return to the metal scene.

Side two is pretty forgetable consisting of the boring rocker "Freezing History (In Memoriam-Richard III)" and the bluesy "Who Loves Ya Baby" which sounds like the rubbish that STATUS QUO have been churning out of late.

BERNARD DOE

VENOM

Manitou/Woman
(Neat 43)

Cronos puts on his best Alex Harvey impersonation as VENOM plod through "Manitou", a tale of an American Indian spirit. To be honest though I much prefer the fast aggressive death metal of "Woman" which I'm sure will meet with more approval from the VENOM legions than the 'A' side.

BERNARD DOE



Pic Chris Roomian

GARY HOLT



VIOLENT BREED

K.J. DOUGHTON talks to GARY HOLT

San Francisco has long been reputed as the premier stomping ground for American metalmeisters, and it's no secret why METALLICA abandoned their previous LA home- stead in favour of Friscan 'territory' so many celebrated years ago. Indeed, the San Francisco metal scene has reached such phenomenal proportions that headbanging is literally epidemic, what with endless lines of denim'n leather-clad cranium smashers anxiously congregating in front of such reknowned metal club strongholds as The Stone, The Mab, and Ruthie's Inn on an alarmingly regular basis. Inside such clubs, sweat-drenched hair and limbs collide during violent riff-orgies where fanatical thrashing and stage diving are common practices. Certainly, it's not a ritual for the health-conscious or the faint of heart, and it's undeniable that Friscan bangers have a true penchant for violence, and violence is what current SFHM death-dealers EXODUS are all about. EXODUS guitarist Gary Holt gives an example of typical SFHM savagery: "Quite a while back, we played a show at Ruthie's Inn behind some really weak "rock and roll" band - y'know, the kind where their crowd just stands at the front and drinks while

they're watching the show. By the time we got onstage, there were a bunch of beer glasses left on the front of the stage (from the previous band's crowd), which our crowd proceeded to knock down and smash all over. The punters were all cut up by glass fragments, and by the end of the show there were literally puddles of blood on the stage! It was really classic."

EXODUS have actually been terrorizing the San Fran club circuit for many a death-metal moon. In fact, the band once boasted current METALLICA string-strangler Kirk Hammett, and many of you vintage demo collectors out there have probably latched onto a copy of the first EXODUS demo, recorded shortly after the band formed in 1981 and hosting such tracks as "Whipping Queen", the melodically-inclined "Death And Domination", and the riff-laden "Warlord", a classic outing that remains one of the band's most memorable numbers. In contrast to such current EXODUS gnashings as "Piranha" and "Strike Of The Beast", the fore-mentioned demo seems very out-of-character, being much more melodic and leaning heavily towards the PRIEST/MAIDEN school of British riffs coupled with spiral-

ing guitar harmonies.

The current EXODUS, however, consists of veteran members Paul Bailoff(vocals), Tom Hunting(drums), and Gary Holt(guitars), as well as late-comers Rick Hunolt (guitars) and Rob McKillop (bass), the latter two having joined the band after previous line-ups promptly disintegrated. Their music is a vicious blend of blinding riffs, no-holds-barred vocals and frantically fast paces akin to the antics of METALLICA and SLAYER. However, the band's style somehow comes across as a unique transition in death metal, able to sound crude and uncompromising, while retaining a distinct level of precision and pace. Having built themselves a reputation as the opening act that is impossible to follow, EXODUS embody the spirit of San Francisco HM to the hilt. They're not flashy, opting instead for a very unpretentious "street" look. It's this complete disregard for appearance or trendiness that has made Paul Bailoff and Company the most potent thrash unit to emerge from the West Coast since METALLICA.

In looking back to the band's early stints with Hammett at the helm, it seems that in retrospect EXODUS were headed in a

much different direction than they are currently pursuing: their music seemed undeveloped, without the blistering intensity that now envelopes the EXODUS sound. Gary Holt is quick to agree with such an observation.

"Back in the days of the first demo," declares Holt, "there wasn't much around to be influenced by: PRIEST and MAIDEN were the norm, and that was basically the caliber of the stuff I listened to. However, our music is now so much more intense that our playing has to follow suite, a lot more over-the-top and out front, to compliment our sound."

After Hammett left the band to join METALLICA in 1983, however, the band underwent a series of transitions that seemed ultimately for the better, beginning for EXODUS a new era of supersonic infamy.

"Back when Kirk was in the band," reflects Holt, "he did the majority of the song-writing and I would quite often write riffs but Kirk was always reluctant to use them. He'd want to change them around and sort of turn them into his riffs. Once he'd left the band, Tom and I wrote "Strike Of The Beast" and "No Love" within two weeks, because we had the freedom to write stuff ourselves.

"As a guitarist, it forced me into the driver's seat when Kirk left - I kinda needed it. I started concentrating on my playing more heavily."

It shows. Holt's frantic fretboard antics have become a staple in the EXODUS assault, particularly evident on the band's upcoming debut album, "Lesson In Violence", a ferocious iron smelting so brutal that it looks sure to take the crown for thrash outing of the year. It's a non-stop death-banger audio orgasm from start to finish, dishing up some of the most potent thrash 'n bash since vintage METALLICA. The band demonstrate their proficiency at utilizing speed in such bionically fast gems as "Piranha" and the cataclysmic closer, "Strike Of The Beast", which could serve as the definitive thrash-metal classic of all time. However, EXODUS also show their mastery of more complex material such as the epic "Deliver Us To Evil" and the doom-laden "No Love", whilst revealing that today's



PAUL BAILOFF



thrash-metal merchants sometimes owe as much to MAIDEN's twin-guitar antics and complex rhythm changes as they do to the influences of METALLICA and VENOM.

While EXODUS's musical directions and lyrics hint at a Satanic edge, Holt is quick to dismiss his band from the pentagram-wielding ranks of similar thrash outfits.

"People who interview me often ask if we're a Black Metal band and I always tell them definitely not. We definitely have disgusting lyrics



RICK HUNOLT

Pic Chris Roomian
but they're not all written in the same silly sense that so many other bands use them in. Most of our songs are more based around violence as opposed to Satanism. We live up to such an image in our ordinary lives as well; anyone who has ever been to one of our after-gig parties could tell you that.

"For instance, I have a piece of a RATT shirt that Paul Bailoff so thoughtfully cut off a poser's back who disgraced himself at our after-gig party last night. He told me, "I don't like that guy's RATT shirt. It's our duty to destroy it!" before coming up to the guy with a pair of scissors. He threatened to take the guy's skin off with it unless he took off his shirt, which he eventually did. Paul's not a very big RATT fan, as you can see.

"One night there were a bunch of poseur tweets (SF slang for wimpy women) at our house. We wanted to freak them out, so we each cut ourselves and bled all over pieces of cloth which we then proceeded to smear all over ourselves. Later, we went to the fireplace and smeared soot all over us. It looked like we were wearing some kind of demonic war paint! We could never get those girls to leave, but believe me, they kept their distance!"

Such grisly tales are plentiful within the EXODUS camp, as is gossip of other sorts, such as the controversy over METALLICA's use of certain EXODUS riffs on their "Ride The Lightning" album: "Trapped Under Ice" and "Creeping Death" both host guitar riffs lifted from vintage EXODUS fodder. Most of this has been seen as legitimate, taking to mind the fact that Kirk Hammett was in fact responsible for a great majority of such riff-writing. However, questions still abound. Holt gives his relatively unhostile views on the matter.

"The only thing that irks me isn't the riffs, it's four words: "Dying By My Hand". Kirk did not ask me if he could use those lyrics. I wanted to write an all-new music version of "Dying By His Hand" (the original song in which the notorious "Creeping Death" chorus was first used), because I liked the concept of the title, but I could never use that title now. It's on a thousand lyric sheets. However, as long as everyone knows that we did

Pic H.Oininen

it first, I guess I don't care."

"What puzzles me (about METALLICA) is that they've neglected to use a lot of Kirk's better old riffs, settling instead for some so-so riffs. I think some of his other riffs, like those off of "Impaler" are better than anything they used on "RTL". Incidentally, we're currently working on a new version of "Impaler", which will make the original look pale by comparison."

After looking at METAL FORCES' own "Penbangers" section, it's apparent that EXODUS have built up quite an underground following of admirers, spawned in part by their numerous live tapes which have gained favourable response with tape-traders worldwide.

"I really like the underground scene" says Holt. "I often get calls from people all over the world, or letters from people who send me their tape lists, and they've got eight, nine, even ten EXODUS shows on their list! To tell the truth, I do not own but one EXODUS live tape, believe it or not!"

"One thing that bothers me about the current underground HM scene, however, is the amount of unnecessary slagging that's going around. I don't like people who slag - they're just showing who the real loser of the bunch is. Now, Dave Mustaine is a prime example. He gets on the radio and slags the shit out of METALLICA, and then goes as far as to drag us into the argument, crying about how they're stealing his riffs and now our riffs. He can't go anywhere without telling everyone how weak everyone else is and how great he is. He even went as far as to tell everyone that he taught me how to play guitar! We're playing with them on Halloween night, so we'll save the arguments until after the show, after we've humbled him (which, by all reports, they did).

With METALLICA suddenly widening their range of material and progressing dramatically from their primitive thrash-metal beginnings, I was interested in finding out how EXODUS viewed such concepts "selling out" and "progression".

"I've heard a lot of criticism aimed towards METALLICA for slowing down on such cuts as "Fade To Black", which I personally think is a really

good song - James' (Hetfield) vocals are brilliant. But what the critics fail to realize is that there's more than one way to be commercial. You can be syrupy-ballad commercial, pop-rock oriented, or rough-edged like AC/DC. I wrote one song that's similar to a cross between JUDAS PRIEST and AC/DC that's very heavy but airplayable at the same time. I'm working on another song that has a very up-tempo, commercial feel to it, for the second album. I like the songs, though - it's not a cop-out. I wouldn't play it if I didn't like it."

"The bottom line is that I'm in this business to make money and become successful, and I'd like to do it on a very large basis. I don't want to just be a popular "cult" metal band and play clubs for the rest of my life. I want to play concert halls and expand our audience. I don't want people to misunderstand me and think we're going completely commercial. I, mean our second album will feature two tracks that are airplay oriented, but the other seven will rip your face off!"

I'm getting a bit ahead of myself in focusing on the second album, when in fact the first has yet to be released! "Lesson In Violence" has endured delay upon delay, but Holt insists that it will soon surface on the newly-formed Torrid label based on the east coast. Holt explained in detail how the band's Torrid deal came about:

"Sam Kress put in a good word for us, having known the people at Torrid, as did several other underground fans. Eventually, Torrid sent us a contract, which we had a lawyer look at, and decided that it wasn't a very happening contract at the

time. We spent three months negotiating the contract, and eventually came out with a good deal, which a lot of other bands don't do. They'll just say "give me a pen and I'll sign it now." We've spent a lot of money in lawyer's fees, but we've also had a lot of things changed in our favour. For instance, our contract's only two years long (two LP's worth) and it's very rare to find any label that will sign a band for under five years. I've been plotting how I want our band to move forward and I want to cut our second album on Torrid, and then we'll be free of any connection with them and we'll be able to pursue a deal with a major label. Any of these big-label representatives, whether they like metal or not, cannot deny the intensity of our live performance, so we'll hopefully be doing some live showcases to attract the right people when the time comes."

Currently, however, the band are still content to pillage their usual haunts in San Francisco, where they're plotting devilish deeds feverishly. Their latest achievement is "Parasite", an epic about a germ that eats your body away from the inside-out. With such appropriately disgusting ideas already in mind for their future, I'm convinced that EXODUS hold a firm reign on the upcoming success and advancement of power metal yet to come. May they proceed to slash, thrash and impale their way to the top of their violent genre!

The official EXODUS fan club, Legions of Violence, is now in full operation and can be reached at the following address: LEGIONS OF VIOLENCE, PO Box 339, Orinda CA 94563-0339, USA.



Pic Chris Roomian

EBONY RECORDS

It appears that in articles on SAVAGE and SHY in METAL FORCES No. 7, a certain amount of controversial statements were made concerning Ebony Records and its Director Darryl Johnston.

In this issue we give Darryl Johnstone a right to reply to points he disagreed with in the original SHY article.

This article is based around statements given to us in a letter from Mr. Johnston's Solicitor's received on 29th December 1984.

We must add that any statements made directly by the bands concerned are not our responsibility and any arguements of this nature are between label and band.

SHY

1. In paragraph 3, of the article the statement 'Tony: 'we for the deal with RCA only after we left Ebony which involved great contractual problems' this implies that Ebony have been un-necessarily and unfairly difficult in releasing 'Shy' from their contractual arrangements. This is totally untrue. As far as we were aware there were no problems over our contract with the band until we received a formal letter from their Solicitors requesting a release, which was agreed to quickly by us. We have never stood in the band's way, and the only problems encountered in the release of the band from their contractual obligations have been in waiting for the necessary documentation to be prepared by the band's own Solicitors.

2. In the second column of page 30, the extract beginning 'finally I asked the band about the treatment they received from Ebony Records'. and ending with 'Paddy: 'He refused to hire me decent keyboards for the L.P.'. The whole tenor of this part of the article is another gratuitous and unjustified piece of criticism of us and our working methods which is quite without justification, but we would comment particularly on the following statements:-

a) 'We just got our cheque for £2.50 for the first LP the other day'. This was in fact a cheque for £2.00 which is the usual peppercorn amount given upon the signing of contracts and was paid in September, 1983 and not 'only the other day'. Further payments by the way of royalties would have been made, but in the circumstances which have arisen and at the suggestion of the band's own Solicitors these have been waived in order to simplify the release of the band from their contract; in return for this we have agreed to sell no more of their albums.

b) 'Darryl Johnston hasn't got much money' is a most damaging remark which the interviewee was not placed to make. It is quite untrue but we believe that the promulgation of this statement will deter other bands from contacting us with a view to using our services. For this reason it is certainly

the most damaging statement complained of, since we specialize in finding, promoting and encouraging new bands who will reasonably expect to be supported by competent, skilled, knowledgeable and efficient producers, which the statement implies we are not.

c) 'He was unbelieveable though, he wouldn't let us be there for the mix of our LP' This is true but the implication is that we were acting incompetently and unprofessionally in so doing. This is normal practice and is the way the majority of record producers work. The band knew this before they ever signed a contract. The reason we do not allow any bands in on the mix of the record is because in our experience it causes much internal argument amongst the members of the band, which causes a lot of unnecessary friction and wastes a lot of time.

d) 'He left a solo off one of the tracks and you couldn't hear the bass'. This again is true but implies a lack of professional competence on our part. The reason why one very short guitar passage was left off the album was because it was added by the band on the last day of production as an after thought and on listening to it we believed the playing was not of a sufficiently high standard to allow its inclusion.

e) 'He refused to hire me decent keyboards for the LP'. This again is completely untrue. We have a large stock of musical equipment including guitars, drums, piano, electric piano, organ and amplification, but we were informed that the band had all the instruments with them that they needed. However, towards the end of the first recording session and with no prior warning the band decided they would like to use another synthesiser and that they would have to have this keyboard immediately. At that time very few music shops even stocked this particular item of equipment, let alone hired it out and it proved impossible to get the equipment required.

SAVAGE

In the context the 'SAVAGE' article was written there was no anti-Ebony bias on our part and no direct criticism was meant. However, in this case the comments made have been mis-interpretated by Mr. Johnstone and his Solicitors.

We wish to state quite categorically that there is no animosity towards Ebony Records from any of our writers or the magazine as a whole. We support any label that promotes Heavy Metal music and gives bands a break into the highly competitive rock field. We hope this unfortunate incident is now closed.

**METAL
FORCES**

THE L.A. CONNECTION



In this issue we take a look at a couple of the bands we met whilst in Los Angeles late last year.

LIZZY BORDEN

Brian Slagel took us to see and interview one of the best bands on his Metal Blade label - LIZZY BORDEN - who after a rehearsal which showed their intense power, combined with some strong material, gave us a run-down on their current state of affairs.

To me live you are very tight, what influences have you got? "So many, they are all pulled together from different sources, everyone in the band has their own separate ones." Record wise people who bought your EP said it was MAIDENish in influence, sort of English in style but faster. "That is kinda what we were going for, rather than a thin American commercial sound, because there are so many bands like this going around at the moment. English bands don't tend to sound commercial - MAIDEN for instance - and they still continue to sell a lot of records. We can't really describe our sound at the moment as we are still developing our ideas."

The songs you played tonight are they new or have you been doing them since the release of the record? "Bit of both, everytime we get a better song, we substitute it for an older song, because tonight the tracks you heard were 100 per cent better than the record, for instance "Long Live Rock'n'Roll" that was just for the hell of it, we're saving the best songs for the obligatory forthcoming LP (maybe on Metal Blade, maybe not!)" When is the LP going to surface? "It should be out around February or March, we shall probably go in to record it around January."

You sounded a lot heavier than the EP is this intentional? "We're still not going to give up the radio, as that is all important to the success of the band. We will try to get a happy medium." Weren't you added on to a few US radio playlists? "Yeah, more so than W.A.S.P. were to begin with." (this prompted a long discussion, which I won't go into about the pros and cons of W.A.S.P. who are non to popular in LA by all accounts.)

What sort of response have you got from the rest of the world? "We get quite a bit of mail from Europe who seem to be more fanatical about metal than the Americans who seem to write and demand T-Shirts all the time."

Have you any hopes for Europe, because the current state of metal in England is non-existent. "Well, the EP's doing well even though it wasn't licenced anywhere." Why was that? "Well because it was picking up a lot of interest record company wise and they wouldn't want to pick up on something that had sold a lot around the world." How many have you sold overall then? "In America around eight to nine thousand, export wise around a thousand."

Do you compare yourselves with any of the

newer American metal bands? "Maybe ARMORED SAINT, they're seen to put some imagination into what they do, unlike most of the thrash bands around. I can't say we go a bundle for a lot of them." That's funny because seeing you play you seem to put a lot of high energy into what you do, a sort of LIZZY with more power. "Energy yes, thrash no!"

Is the line-up an original one or have there been a lot of changes? "There are three original members, and the others we've picked up along the way." Have any of you been in other bands? "Well Tony was in TORA TORA (US version) but apart from that we're all novices really."



Have you thought of taking the image further? There is so much you could do, like with axes etc. "Definately, throwing up the image now gets us a lot more people at our gigs, and as we get bigger of course our show will play a lot on the Lizzy Borden story, people would rather see a show than people just thrashing about on stage."

What are your plans then? "We are going up to San Francisco to give it another go and also going for a major record deal, which we won't give up trying for as we feel we are good enough to get one. It's funny because we were playing with W.A.S.P. around the time they were being noticed and getting signed up."

SIN

Towards the end of our stay in LA we met Rik Fox (ex-STEELER) of the band SIN who proved budding metal stars don't have to start on the streets. If you saw his managements office I'm sure you'd understand what I mean?

This is the second version of SIN going around Los Angeles why? "Well the first version of SIN was something I got together with a keyboard player, while I was in W.A.S.P. and STEELER. I had the idea of re-forming the band (its original version started in New York) so when I left STEELER it seemed the right thing to do, I agreed with the keyboardist that I would get the other members and he would do all the press, accounts etc. Musically we were a cross between RAINBOW and ANGEL. We had some good songs, but it got to the stage where the keyboards began

to take over. Personality wise the keyboards began to draw the members away from me and also the material I was writing was being pushed more and more into the background, so we had a meeting and they told me that if I didn't like what was going on, then I could take my songs and my name and go, so I did. But they still call themselves SIN - they just use asterisks between letters (S*I*N) possibly because they still do a song called "Sin". Also they still wear the costumes I designed and the image, though they are phasing that out at the moment I hear. They're going through a bad patch at the moment anyway, the singer is on the way out."

You did a single with them didn't you, how did that come about? "Again, the keyboard player had something to do with it, he knew a guy from Azra Records, because he was in a band called BADAXE who were due to have a record out, but they split so the project was shelved. But Azra for some reason felt indebted, so when he approached them, they said we could do a single. When we got to the point where we had two songs well enough rehearsed we borrowed some money and went into the studio and recorded the whole thing in a day and a half. It was originally released in square vinyl but after the initial one thousand copies sold out, the picture disc was pressed. We got rid of them as well, giving some away at gigs. Now they are collectors items because of the split into two bands. Azra have agreed not to release anymore without my permission, so you're going to have a hard job locating one."

What did it sound like, a lot of people have said it was very ANGEL orientated? "That was the kind of sound we were going for at that stage, trouble was the keyboards got in the way a bit." You're going for a harder sound now though? "Yeah, with this new band we are. In the older version my material tended to get a back seat which I wasn't interested with."



The obvious question now is what happened with STEELER? "It was the luckiest break I had when I came to California, the time I spent with W.A.S.P. was a stepping stone, and at the time I joined STEELER I was offered a position in the new version of ANGEL. But it was something I wanted to do in the Seventies when Mickie Jones left, STEELER was happening now. What I do wish was that it had stayed together longer, but the clash of egos was so big, it couldn't go on." Don't you get the impression it was just a stepping stone for Yngwie? "I think he had that in mind all the time, I got that impression the first time I met him. I feel a

bit sad about the whole affair because we had spent a lot of money and time getting his work permits and passport. It makes you feel used but good luck to him anyway."

Do you think you'll loose the ex-STEELER tag? "Once we are better known worldwide, I think it will go, but to begin with it was all I had to let people know I was still out there, and of course it separates us from the other SIN. But if the press want to carry on with it then they can, I mean I'm not ashamed of what I did with STEELER, although I won't ride on it as a false sense of popularity."

Have you had any trouble with the name SIN? "People tend to think we're something to do with religion, but it's not true, we think we reflect what is going on in society. The sinning of people, nations, corporate sins the lot. There are seven deadly sins and at one point in our lives we will have committed all of them, and I think we are a reflection of that. Our logo may consist of two snakes intertwined, but that's about as biblical as it gets. Only in certain cultures snakes are bad, anyway in China they are regarded as good luck."

Has anything happened record deal wise? "Nothing definite although the interest is there. But while we are confident of doing well enough we will contact them when we are ready. At the moment we need to polish up our act a bit more as the band is still young and a bit inexperienced. The ex-members of ALIEN in the band are still lacking in live experience having only played live five times as ALIEN. Incidentally we still do some songs from their LP, notably "Headbanger" which is a great crowd pleaser." Have you thought of a smaller label as this would give you a good base to start from? "We have been thinking of doing a mini-LP or an EP on an indie, as they would give the band more time to develop; more so than a major as they would just be pushing for product. We have been approached by a few small Jap labels but that would just alienate us from everyone else."

Would you like to become a commercially successful band? "We are confident enough in our ability to write songs that are commercial yet still have a hard metal edge. We do have some fast songs that are slightly thrashy and similar to that which I mentioned, but most of all we just want material that kids can identify with." Where do you see yourselves in the rock spectrum at the moment? "We could be somewhere between MOTLEY CRUE and RATT with some speed metal thrown in. We are trying to cover a large range."

What sort of venues are you playing now? "Well, we've done everything short of the Forum and the Paladium. We do the Country Club and the Troubadour successfully, they've always been good venues for us." Do you think the image is important for your shows? "Definitely, it backs up the music. The songwriting though always comes first as that is the most important thing." What is your image at the moment? "It's a sort of post-nuclear thing - ripped shirts etc. I designed and made all the stage costumes myself. I feel that a good image will encourage someone to see a band no matter what any journalist says. Y'know a picture tells a 1000 stories and I believe in that."

We'd especially like to thank Brian Slagel of Metal Blade Records for all the help he gave us in LA and wish him and his label all the best for the future.

DAVE CONSTABLE AND STEVE HAMMONDS



MIKE VERGANE talks to BRAD WHITFORD

So you're probably waiting for me to use the already over-used cliche "AEROSMITH's back in the saddle again", right? Well, I'm not going to print it. What I will say is one of the most important bands of the 70's has come back with its original cast and I couldn't be happier.

Shortly before the beginning of the second leg of their latest American tour, I spoke with guitarist Brad Whitford from his New England home as he was enjoying a couple more days rest before hitting the road again.

Of course the first question would be, when will the new LP come out? Well, there will be one in '85 but Brad hid the

LP behind a shroud of secrecy because of legal reasons. "I'm not at liberty to say anything right now", said Brad, "But we will be making a formal announcement soon. I can say that we will be on a major label and will have a big name producer doing it". Chris Tsangarides possibly? He's sure got a big name. Sorry!

So America saw AEROSMITH tour in 1984 without any new product out. Their most recent LP was "Rock In A Hard Place" back in 1982 and that was without Perry and Whitford. A good LP but not up to high AEROSMITH standards. So how tough was it touring without any push from a label or without having any intense radio airplay? "I thought it was going to

be tough at first" said Brad, "But as soon as we did our first few shows and saw how we were selling them out that all changed. We've still got all of our old fans out there, plus we've got their little brothers and sisters now!"

It would have to be considered a very successful reunion tour except for one evening in the Summer at the Prairie Capitol Convention Center in Springfield, Illinois. Brad talked honestly and openly about it. "Steven had been ill that day and to add to that he had been drinking and not knowing how drunk he was getting. So that evening Steven put on a very sloppy performance and not more than 30 minutes into the set he fell off the stage. Well it got to the point where we had to stop the show. Tom started pushing Steven and Steven started pushing back. But after that night we have never been as much as late to a show. Believe me, we got things all straightened out that evening."

After the news of that show broke, many fans were left wondering if the reunion could work. It brought back memories of '79 and '80 after the release of what I think was a brilliant LP, "Night In The Ruts". The tension that Brad said existed within the band during the recording of the LP must have been turned into raw energy on vinyl because the songs on that LP were as intense and important as anything AEROSMITH recorded. That time frame saw Joe Perry leave the band and Jimmy Crespo fill in as guitarist on the "Night In The Ruts" tour.

After the tour, Brad has sometime on his hands and wanted to satisfy his musical

needs so he got in touch with his friend, Derek St. Holmes and put together a fine solo project under the band name WHITFORD-ST. HOLMES. Shortly after the release of that album AEROSMITH began looking for a guitarist to fill Joe Perry's shoes. Brad brought in Danny Johnson from Rick Derringers band to audition but was turned down by the rest of the band. Michael Schenker even auditioned but no one was found. At about this time, one year after Joe Perry left, Brad Whitford called it quits and left AEROSMITH after 10 years of fighting it out.

Brad was now going to approach Derek St. Holmes with the idea of putting together something more permanent. But something happened. "Ted Nugent called up Derek", said Brad "and offered him two very large contracts. One to do the vocals on his upcoming album and one to do a tour with him. He was going to tell Ted to shove it but he couldn't pass up an offer like that."

So where did Brad go from there? "I became a family man. My wife and I had a baby and I spent a lot of time getting to know my family. I spent some time relaxing." It looks like the relaxing for Brad has ended for the time being, because 1985 looks to be a busy one for AEROSMITH.

To get an idea of where AEROSMITH is coming from (and where they are going) I'll conclude this article with a direct quote from the band.

"The QUIET RIOT's and all those guys with the stacks of Marshalls that aren't turned on had better watch out. WE ARE the band your mother warned you about."

Stormwitch

STORMWITCH are another in the never ending line of Black Metal bands that are coming out of Germany. However, these demonic bangers possess what a majority of their counterparts do not have - a brilliant vocalist! Andy Muck has a voice that is more reminiscent to Halford or early Di'anno than that of a gravel chewing zombie that is more associated with Black Metal 'vocalists'.

The band were formed back in 1981 and the current line-up consists of Harald Spengler (lead guitar), Stefan Kauffmann (rhythm guitar), Ronny Gleisberg (bass), Peter Langer (drums) and the aforementioned Muck on vocals.

STORMWITCH recorded their first four track demo - "The Cave Of Steenfall", "Priest Of Evil", "Walpurgis Night" and "Flour In The Wind" - in 1983. Those four numbers were later re-recorded in April of last year, together with five new tracks, for the bands debut album "Walpurgis Night".

If your into Black Metal (as a majority of our readership seems to be), and you've not heard STORMWITCH then you're strongly



recommended to grab a copy "Walpurgis Night" as soon as possible.

Contact STORMWITCH C/O Erich Fronmuller, Friedenstr. 3, 7929 Gerstetten, WEST GERMANY.

KEN ANTHONY

PENBANGERS

METAL FORCES•17 Livingstone Link• Chells • Stevenage • Herts SG2 0EP

I'M an American SMF and I want to buy and trade demos, live tapes, rare 45's and LP's of Metallica, Slayer, TT Quick, Anthrax, WASP, Exciter. Especially Savatages, Anthraxes and Motley Crues debut 45's. Please send a list to: James Lynn, 3657 Mt. Acomita, San Diego, CA 92111, USA.

I'M a 22-year-old Headbanger looking to contact female headbangers who like to wear leather and are into Venom, Crue, Exciter, Manowar, Angel and a lot more maniac groups. Write to: Steve Worth, 65-91 162 St, Flushing Meadow, NY 11365, USA. Tel: (718) 380-4844.

GERMAN metal maniac is looking for pen-pals all over the world. I'd like to hear from any headbanger who is interested in trading live tapes, albums etc. All letters ans- were! Roland Uebelhor, Michael-Beer-Str. 50, 8960, Kempton, WEST GERMANY.

TWO hellrats into total brain damage. Into Sodom, Megadeth, Mantis, Possessed, Overkill, Hallows Eve, Exodus and Nasty Savage. Anyone into serious demo/live tape trading send list. Jay and Rich, 147 Sears Street, Buffalo, NY 14212, USA.

I'M a male into AC/DC, Motorhead, Saxon, Judas Priest, Pretty Maids, Metallica etc. I compile a Polish HM chart and present it in my own radio show. Any bands that would like to get airplay on Polish radio please drop me a line. Kris Brankowski, Box 62, 56-400 Olesnica, POLAND.

THRASHER into speed mayhem wants to trade tapes with maniacs world wide. I'm into Iron Angel, Destruction, Exodus, Slayer, Voi Vod, Megadeth, Mantas, Celtic Frost, Possessed, Astoroth, Venom, Exciter and local ragers, Have Mercy and Deuce. Write now or tomorrow but write! Send list to Sargent Death, 5706, Nevada St., Berwyn Hts, Md 20740, USA.

I'M A 16-YEAR-OLD HARDCORE Thrasher into: Slayer, Venom, Exciter, Possessed, Megadeth, Mantas, Iron Angel, Exodus, Old Metallica, Hellhammer, Anthrax, Nasty Savage and more. Looking to trade or buy demos or pictures from thrashers all over. Write to: Jason Dante, 20749 Gault Street, CA 91306, USA.

HELLO, I'm a 17 year-old Australian Metal Madman and would like to correspond with all you heavy metal angels. I'm into Def Leppard, Crue, Armored Saint, Queensryche, Gary Moore, WASP, Ratt, Boss and many more if you're interested please write to: Tony Stubbs, 4/24 Riversdale Road, Hawthorn, Victoria, AUSTRALIA.

16-year-old male, fuckin' possessed for life by Judas Priest! Wants to hear from (and keep in contact with) guys and girls (any age) from all over the world. Also looking to get some rarities of Priest, such as: Pins, Posters, Mags, Pics, Live tapes, 12" singles, bootlegs. Anything you got by Priest that I don't, I'll buy or trade. Also totally into: Maiden, Twisted, Crue, Metallica, Accept, Venom, Hellhammer, Fate, WASP, Anvil, Exciter, Raven, Anthrax, Slayer, Motorhead, Lizzy Borden, Obsession, Dio, Icon, Loudness, Wild Dogs, Malice etc.. Send Pic if possible. Write to: Steve, 23 Hewitt St., Hicksville, NY 1801 USA.

ULTIMATE powerthrasher into most total mega speed death metal like Slayer, Exodus, Metallica, Possessed, Megadeth, Destruction and lots more wants to hear from any possessed metal disciple to swap tapes, mags, pics, T. shirts, etc. Your list gets mine so do not hesitate and thrash your letter to: Markus Schwedler, Kreuzsteinstr 10, 6902 Sandhausen, W. GERMANY.

FOUR hardcore thrashers into Slayer, Metallica, Venom, Fate, Manowar, Anthrax, Killer, Living Death, Celtic Frost, Voi Vod, Megadeth, Exciter, Exodus, Crossfire, Sacred Blade etc. Chris, Mike & Ken would like to correspond and buy demos/ bootlegs. Bill wants to correspond and to trade tapes. We're into all Power/Death/ Thrash/ Speed metal and hate wimp or poser rock. All letters answered, except False Metal Fuckers. Write to: Chris & Mike Gardner, 30B Escombe Dr., Greasby, Wirral, Merseyside, L49 1SF, ENGLAND or Ken Owen 17 Latchford Road, Gaton, Wirral, Merseyside, L60 3RN, ENGLAND or Bill Steer, Thornwood, Tower Road North, Heswall, Wirral, Merseyside, L60 6RS, ENGLAND.

17-year-old metal thrasher is looking for beautiful US-metal-thrasher-girls aged 14-18 to correspond with, perhaps to meet later, to exchange records, posters, tapes, fanzines.... My faves are: Slayer, Voi Vod, Jag Panzer, Omen, Thrust, Steeler (Germany), Warlock, Savage Grace, Savatage, Fates Warning... Write (if possible enclose photo) to: Thomas Lill, Stefansricht 11, 8458 Sulzbach-Rosenberg, WEST GERMANY.

ANYONE female that wants to join into my necromaniac union must write to me. I'm only into Celtic Frost (ex-Hellhammer) and sometimes into Anthrax, Slayer and Gravedigger. I a 16-year-old male. Write to: Andrew Veneris, Satobrandu 26 Lamia GREECE.

HARDCORE thrashing banger (18) into the heaviest metal around such as Slayer, Voi Vod, Exodus, Razor, Venom, Overkill, Exciter, Megadeth, Running Wild, Destruction and all other metallic death metal. I would like to hear from other bangers anywhere, male or female any age. I'm also starting a fanzine entitled "Metallic Assault", first issue due out soon.

Also interested in trading demos, mags etc., Bang till death!!! "Metallic Assault" c/o Glenn Salter, 1660 Bloor St., East Apt 604, Mississauga, Ontario, CANADA L4X 1R9

TO trade live tapes of Venom (85), Maiden World Picé Tour Vol 1 and 2, bootleg Drifter (80), In Zwolle 28/10/84(110), M.Fate(90), Metallica(75), Anvil(65), Torch(45), Dio on Pinkpop(45), Anthrax(45), Lita Ford(45), Tokyo Blade (50), T.Sister(50) and (70), Exciter(90), Van Halen(110). Write for my list to: Richard Koene, Druivenstraat 4, 2671 Sj Naaldwijk, HOLLAND.

I would like to correspond with other rock fans around the world. Especially those into Ratt, Black'n'Blue, Ozzy, Randy Rhoads, Dio, Bon Jovi, Cities... Looking for males/females 17+. Write to: (Miss) Keiko Tokita, 2-8-33 Nishiwaseda, Shinjuku-ku, Tokyo 160, JAPAN.

I would like to trade live and demo tapes with people around the world. I'm looking for copies of Hellhammer, Exodus, Megadeth and others. I have live tapes of metal/punk bands to trade such as: The Undead, Fan, Tales Of Terror, Dr Know, Battalion Of Saints, Decry and more. Chris Schneider, POBox 263, Mahopac, NY 10541, USA.

HEAVY metal maniac wants to buy hardcore/black metal demos and records. I'm looking for: Metallica/No Life Till Leather, Hellhammer/Apocalyptic Raids (Noise Records label) and Hellhammers Satanic Rites demo. Also Venom/Bloodlust and Venom/Die Hard 7". Send list to: Ron Cabalier, 1411 Big Oak Court, Brandon, Florida, 33511, USA.

WANTED! Videos of Angel, Teaze, Journey, Bad Company, Toronto and so on. Write to: Peter Oertel, Lindenstr. 4, 8501 Neuhof/Zenn, WEST GERMANY.

16-YEAR-OLD metal maiden into Priest, Hellion, Stone Fury, Venom and all true heavy metal bands. I've never met a band that's too heavy. I'm looking to correspond with metal men all over the world. Send pix if possible. Sue Hanke, Box 54 Eagle River, WI 54521, USA. All letters answered. DEATH TO FALSE METAL!

METAL Fiend, aged 20, into Oz, Malice, Brainfever, Pretty Maids, Death Dealer, Metallica, Neon Night, Witch, Savage, Living Death, Running Wild, Rising Force, Trojan etc.. seeks serious tape traders. Your list gets mine. Alain Neron, 2748 Robervai, Jonquiere, P.Q., CANADA G7S 1Y7.

GUY, 23-year-old Piscean into Scandinavian HM/HR like 220 Volt, TNT, Overdrive, Europe, Torch, Zero Nine, Nemesis, Oz, Silvermountain, Axewithch, Wiz, hopes to hear from you all. I respect only long and lasting correspondence. And also seeks anybody who can trade demos, live tapes and 7 inch EP etc. Please write to me: Hiroshi Maetzuji, Anjyo City, Daito-cho 24-4, 446 Aichi, JAPAN.

TO all the evil death people out there, who are into Exodus, Possessed, Venom, Fate, Exciter and all else that is evil. I would like to hear from you to trade. Please no wimps or posers. And all Phantasm fans write too. Write to: Robert Di Biase, 241 Second Ave, Newark, NJ 07107, USA.

HI! My name is Yoshie Mochida, I'm a Japanese female, love heavy metal or hard rock. I'm looking for pen-pals in foreign countries. I would be very glad if you put my request on the corner. Into Loudness, Earthshaker, Vow Wow, Marino, Ratt, Motley Crue, Scorpions, Def Leppard and lots more. I also would like to exchange photos or information etc without correspondence. My address is: 12-4, Komatsu, 1-chome, Higashiyodogawa-ku, Osaka-shi, 533, JAPAN.

TAPE TRADERS!!! Wicket Greetings!!! I want to trade tapes with anybody and everybody into Death Metal!! I have live and demo tapes of Slayer, Exodus, Venom, Exciter, Anthrax, Raven, Possessed, Nasty Savage and much much more!! Write now to: Nik Dessel/Decapitapes, 211 Reed Street, Mill Valley, CA 94941, USA.

23-YEAR-OLD, male into all heavy metal wants to trade/ buy demo's and live tapes. Your list gets mine. Write to: Evil Productions, Erwin Wygman, Handelsstraat 18, 7061 BE, Terborg, HOLLAND.

20-year-old Queensryche fan looking for penpals around the whole world. Especially into Women in rock: Lita Ford, Lee Aaron, Warlock, Hellion, Black Lace, Rock Goddess etc as well as WASP, Crue, Queensryche, Metallica, Dio, Manowar, Randy Rhoads and many, many more. For exchanging news, photos, posters, live tapes etc. All metallions can write to: Bert Mohr, Kruisstraat 72, 6461 HB, Kerkrade, HOLLAND.



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